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STONE SCULPTURE IN THE ALLAHABAD MUSEUM

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STONE SCULPTURE IN THE ALLAHABAD MUSEUM

A Descriptive Catalogue

PRAMOD CHANDRA
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AMERICAN INSTITUTE OF INDIAN STUDIES

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To my father

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PREFACE

The study of Indian art, if it is to proceed at all, requires at the very minimum an acquaintance with the materials which constitute its history, including the great collections that are often to be found even in relatively unknown museums. Adequate catalogues of these are extremely important and the extent to which their absence hinders scholarship was noted as early as the opening years of the twentieth century by Foucher, as he began his great labors on the school of Gandhāra. So strongly did he feel on the subject that to him the publication of proper catalogues of the important museums at Lucknow and Mathura would have been equivalent to writing the history of art as it developed in the heartland of India. Since then some work has been done in making these collections more easily available; though Vogel's fine catalogue of the Mathura Museum was unfortunately illustrated by only a few photographs and V.S. Agrawala's enlargement of the catalogue, due to publishing difficulties, contained no photographs at all when it finally appeared as a series of articles in the Journal of the U.P. Historical Society.

The need for adequate catalogues being keenly felt, the American Committee for South Asian Art, a professional organization with its offices at The University of Chicago, planned a series of such publications with the Indian museums involved. The first catalogue to be completed is the present one; and Dr. S.C. Kala, the Director of the Allahabad Museum, is in the course of finishing work on a catalogue of the museum's terracotta collection which is one of the very finest of its kind.

The material discussed in this catalogue represents a broad and fairly comprehensive selection of objects, only works of the most minor significance being omitted. It has been arranged chronologically, being divided into five periods, namely, 1. Third Century B.C., 2. Second and First Century B.C., 3. First through Third Century A.D., 4. Fourth through Seventh Century A.D., and 5. Eighth through Fourteenth Century A.D., corresponding to the more usual Maurya, Śuṅga, Kuṣāṇa, Gupta, and Medieval periods, a nomenclature that has

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PREFACE

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come under increasing criticism, notably from Sri A. Ghosh, formerly Director-General of the Archaeological Survey of India and Professor Nihar Ranjan Ray, of the Institute for Advanced Study at Simla. Objects are listed alphabetically within these time divisions according to their specific find spots; and if these are not known, they are listed under more general areas such as the administrative District or even the State from which they were collected. Objects, the provenances of which are not known, are listed separately at the end of each section. Miniature shrines, important for the study of architectural history have been grouped together at the end (Cat. 498-509).

A word of caution is necessary here with regard to the find spot of objects. Generally speaking it is fair to assume that a sculpture was made in the area in which it was found, if not at the site itself. But I have observed, particularly in heavily settled regions like Uttar Pradesh, that the removal of sculptures from one locale to another for a variety of reasons was fairly common. Small temples in villages or towns often serve as centers where ancient images, accidentally discovered, are placed for direct or peripheral worship, or even with the intention of preventing further sacrilege, and there should be no cause for surprise if great and holy cities like Allahabad and Varanasi contain sculptures that may have been brought in from a fairly wide area. Also in the early years of the growth of Indian museums, strict attention was not paid by the enthusiastic if amateur collectors (but for whose efforts the collections would have not come into being at all) to the recording of find spots; and I know of instances when these were jotted down from memory long after the object itself was collected. Sometimes the memory is accurate, sometimes it is faltering and unsure.

In the preparation of this catalogue, I have been greatly helped by several colleagues with whom I have often discussed problems. I particularly wish to record my indebtedness to Dr. S.C. Kala, Director, Allahabad Museum; Sri Krishna Deva of the Archaeological Survey of India, the wide range of whose knowledge is astonishing; and Sri M.A. Dhaky of The American Academy of Benares. Two students at The University of Chicago, Miss Mary Carmen Lynn and Miss Holly B. Hutchens also deserve my very especial thanks, the catalogue project being initiated during a course which I gave at The University in 1967. They provided me with a great deal of research assistance, particularly Miss Lynn who continued to be associated with the work right up to its completion. All the photo-

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graphs were prepared with diligence and care by Sri Dayasaran and Sri D.P. Nanda of The Academy; the final copy of the manuscript was typed with great speed and accuracy by Sri V.K. Venkatavaradhan; Shri R.P. Hingorani helped to prepare the indexes with the assistance of Dr. Kalpana Desai; and Dr. Kumudini Mehta has edited and seen the work most ably through the press. She did her work at Bombay and freely drew upon the advice of Dr. Moti Chandra whose liberality with his time, energy and learning is well known to all those who have ever had the privilege of working with him.

Chicago, December 1970 P.C.

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INTRODUCTION

Of the works of art that survive from the period of the Maurya empire, the most distinctive are the monolithic monumental pillars of which several examples have been discovered all over Northern India, notably at Sarnath, Sanchi, Vaisali, Sankisa, Rampurwa, Lauriya Nandangarh, Basti and Allahabad.[1] All of the pillars mentioned above preserve, to a greater or lesser extent, the crowning sculptures which are, as far as can be ascertained in the present state of our knowledge, the earliest examples of the sculptor's art to survive from the historic period and which can be generally assigned to the reign of Asoka (268-231 B.C.). This is not to deny the existence of stone sculpture prior to this time; for it is conceivable that some of the pillars may date to a period before Asoka, but there is no positive evidence which permits us to come to any definite conclusion either way.[2] We know, however, that these brightly shining columns and the sculptures supported by the bell-shaped lotus capitals were much admired and often imitated in later times, though the sheer technical perfection was never repeated.

The Allahabad Museum fragment (Cat. 1, Pl. I) once constituted

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1 Most of the pillars are reproduced in R. P. Chanda, *The Beginnings of Art in Eastern India*, Calcutta 1927. For the Basti capital, see *Indian Archaeology* III (1955-56) Pl. LXIX.

2 All attempts to date the pillars, and thus the capitals, in accordance with the chronology of the inscriptions engraved on them are based on a misconception and cannot be accepted. In the Sahasram inscription (E. Hultzsch, *Inscriptions of Asoka*, 1925, p. 171), which cannot be later than the 11th year of Asoka's reign (P. H. L. Eggermont, *Chronology of the Reign of Asoka Moriya*, Leiden 1956, p. 68), the Emperor exhorts the engraving of his proclamations on rocks and "where there are stone pillars" in the kingdom. Thus, at least some pillars were set up before the 10th year of Asoka's reign and since nowhere is it specified which these pillars were, we can never be certain if the inscription on the pillar is contemporary with it or later. The possibility that most of the pillars are Asokan, however, remains strong as Asoka himself states that he had set up pillars of *dharma* (Hultzsch, *Inscriptions of Asoka*, p. 134).

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the abacus of the pillar in the Allahabad Fort which bears several of Asoka's edicts including the one addressed to the rulers of Kausambi as well as the later posthumous inscription eulogising the Gupta emperor Samudragupta.[3] The speculation that the pillar was originally set up at Kausambi and was then removed to Allahabad in later times may well be true.

The ornamental motif employed on the abacus is the popular knop-and-flower. The knop, or cone, consists of two partially open buds superimposed upon each other and with a few pistils revealed at the top, the whole probably a stylized representation of the lotus. The flower—the so called honeysuckle or palmate—is difficult to identify with any botanical specimen. It consists generally of seven petals radiating from a calyx with two bracts. The central petal is vertical, six others are clustered around it, three on each side, and curved inwards at the tips.

The knop-and-flower motif is seen in a number of slightly varying forms in Maurya art. Thus in the Bodhgaya *vajrāsana* (Coomaraswamy, *La sculpture de Bodhgaya*, Pl. XLV) two small rosettes issue from the sides, while at Sankisa two heart-shaped leaves emerge from the flower in addition to the rosettes. The Allahabad and Sankisa abaci are the only ones that are decorated with a bead-and-reel molding at the base.

The stone discs, often called ring stones, that have been associated with the Maurya period can be divided into two distinct types, both of which are represented in the collections of the Allahabad Museum. The first group, of precise and refined workmanship (Cat. 12, 13, 14, 17, Pls. V, VI), usually has a circular opening sunk through the center, the sloping inner sides being engraved with four Mother Goddess figures alternating with a palm tree or a honeysuckle motif. The upper surface of discs of this type is decorated with concentric cable moldings which enclose four-sided pyramids (Cat. 12, 14, Pl. V). A row of lizards (Cat. 13, Pl. V) replaces this motif in several examples, while the provision of what appears to be an additional row of sphinxes (Cat. 17, Pl. VI) moving in the direction of the *pradakṣiṇā* is rather uncommon.

The second group of stone discs (Cat. 4, 6, 10, 16, Pls. II, III, IV, VI), the most representative examples of which were discovered

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[3] See *ibid.*, pp. xix-xxi, pp. 159-160; also, James F. Fleet, *Inscriptions of the Early Gupta Kings and Their Successors*, 2nd. ed., Varanasi 1963, p. 2.

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in a hoard unearthed at Murtaziganj in Patna,[4] possesses a far greater variety of design, but is of coarser workmanship. The central perforation of the first group is absent and in its place is either a plain circle set in a depression or a raised knob from which radiate petals, the whole very definitely a representation of the lotus flower. The four-sided pyramids bordered by cable moldings as well as the honeysuckle, both popular in the first group, are also not present, lotus petals being substituted instead (Cat. 16, Pl. VI). Discs of the second group are also sometimes decorated with a stellate pattern, the space between the projecting rays being adorned with taurine and crescent ornaments as in Cat. 4, Pl. II. We learn from the Murtaziganj examples how a large variety of animals and birds were depicted. The Mother Goddess also is shown accompanied by skirted male attendants with distinct facial features. The large pointed nose and chin, receding forehead and hair bound with a fillet give these heads an aspect not unlike the head of the sphinx in Cat. 17, Pl. VI.

In spite of differences, the two types of stone discs are clearly related. Nevertheless the first group clearly betrays Western Asiatic affiliations which contrast with the more pronounced Indian aspects of the second group. This may indicate that the second group is probably a little later than the first when in addition to foreign elements, Indian features come increasingly to the fore. This conclusion is reinforced by the greater similarity which ornamental motifs of the first group have to those of the Maurya period while those of the second group are clearly evolving towards the decorative repertoire of Bharhut and Sanchi Stupa II the sculpture of which, though it repeats some of the motifs of the second group of stone discs, is clearly of a later period.

There are a few stone discs that do not quite fall in either of the two above mentioned categories, but are related to one or the other, either by iconography or by workmanship. Of exquisite quality, but without a hole in the middle, is Cat. 9, Pl. IV, where the central leaf of the honeysuckle is replaced by a stem with a rosette, recalling the identical treatment of the motif on the west face of the Bodhgaya *vajrāsana* (Coomaraswamy, *Bodhgaya,* Pl. XLV). Cat. 5, 11, 15, Pls. II, IV, VI have very large openings in the center, while the entire inner

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4 S. A. Shere, "Stone Discs at Murtaziganj," *Journal of the Bihar Research Society* XXXVII (1951), Parts 3-4, pp. 178-190.

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walls are covered by a single decorative band. Of exceptional interest is Cat. 15, Pl. VI with its exquisitely rendered bird and floral motifs.

The Allahabad Museum has a representative collection of architectural fragments with sculptures from the important site of Bharhut—characterized by a cubical form, flat planes, and elaborately delineated ornamentation—second only to the great collection of the Indian Museum, Calcutta. Hitherto, two types of stone posts that constituted the uprights of the railings were known—one of them beveled at the sides and decorated with a medallion in the center and lunates at the top and the bottom, the other conjectured to be corner pillars standing next to the entrances, bearing large images of Yakṣas, Yakṣīs, or other divine beings (Cat. 18, Pl. VII). These corner pillars are also sometimes divided into rectangular compartments, each containing a narrative bas relief illustrating scenes from the Buddha's life or the various edificatory legends (Cat. 47, Pl. XIX). The Allahabad Museum has some interesting variants of these two well known types. Cat. 40, Pls. XV and XVI, unfortunately in a fragmentary condition, has a lunate at the base with lotuses sprouting at the sides and to this extent is similar to the common Bharhut railing posts. It is, however, exceptional in as much as the lower lunate is open at the top so that the winding lotus rhizome issuing from the mouth of the seated Yakṣa travels up the center of the post. Judging from the size of another fragment that could have belonged to this post (Cat. 23, Pl. IX), the undulating lotus stalk extended along the body of the post right up to the lunate at the top, the central medallion being omitted. The beveled edges were also apparently decorated throughout their entire length by a vertical row of ornamental motifs, each made up of a honeysuckle issuing from a lotus profile with drooping petals. Cat. 41, Pls. XVII and XVIII also represents a rare type, the only example I am aware of, from Bharhut. The edges of the post are not beveled as in Cat. 47, Pl. XIX, the narrow margins at the sides being filled with the bead-and-reel motif. The main decoration on the obverse as well as the reverse consists of a lotus rhizome similar to the one which occurs on the coping (Cat. 56, Pl. XX) and is shown emerging from the mouth and the navel of the pot-bellied Yakṣa seated at the base. I do not quite know where a post of this type was situated, a place at the corners of the return railings being excluded, as mortices to receive the sockets are present on both the sides. It may, however, have been the central pillar in

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the two arms, each consisting of three posts set at right angles to the return railing.

Among other unusual Bharhut sculptures in the Allahabad Museum may be mentioned Cat. 19, Pl. VII featuring acrobats forming a human pyramid of four storeys, the two upper tiers breaking out of the confined circular space of the medallion to cover the center of the post. We thus see here, as in Cat. 40, Pls. XV, XVI, a relaxation of the usual rule by which the sculpture is strictly confined to the area enclosed by the lunates or the medallions. The *tri-ratna* symbol represented in the medallion of a post (Cat. 20, Pl. VIII) is also unique. *Makaras* constitute an element of its design elsewhere as at Sarnath (D.R. Sahni, *Catalogue of the Museum of Archaeology at Sarnath,* Calcutta 1914, Pl. VI, Fig. 5) and Mathura (V.A. Smith, *The Jaina Stupa and Other Antiquities of Mathura,* Allahabad 1901, Pl. L, Fig. 2); but the association with Nāgas and a lotus pond in the Bharhut example makes for a rich and expanded symbolism, associated closely with the water cosmology of which the lotus flower is the central motif. The curious stellate pattern of the lunate of Cat. 21, Pl. IX, with lotuses and turtles in the interstices, recalls in its iconography and arrangement some of the stone discs of an earlier period (cf. Shere, "Stone Discs at Murtaziganj," Pl. VI, Fig. 2). The fragmentary capital of addorsed sphinxes and winged lions (Cat. 38, Pl. XIV) is also the only known example of its kind from Bharhut outside the Indian Museum. The false brackets formed by rampant *vyālas* which flank the foliage carved on the abacus are found here for the first time, an arrangement that recurs in the 10th century A.D. and even later.[5]

A cursory survey would seem to indicate that the majestic and hieratic sculpture of Bharhut was confined to that site, though closely related schools sprang up at other centers about the same time, notable at Sanchi Stupa II and also in distant Amaravati and Jaggayyapeta in Āndhradeśa. This is, however, not entirely true for a fragment in the Mathura Museum (Nilakanth P. Joshi, *Mathura Sculpture: A Handbook,* Mathura 1966, p. 79, Fig. 5, Archeological Museum I 15) depicting a Yakṣa holding a flywhisk is identical with Bharhut in

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5 The brackets clustered around the *uccālaka* of the pillars that support the ceiling in the Lakṣmaṇa temple at Khajuraho, for example, are decorated with rampant *vyālas* which alternate with *surasundarīs*. See Krishna Deva, "The Temples of Khajuraho in Central India," *Ancient India,* No. 15 (1959), Pl. XXV.

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style and may indicate that Mathura was also a center of this school. That the Bharhut idiom extended into eastern Madhyadeśa is further illustrated by a few stray finds notably the *makara* capital from Kausambi (Cat. 73, Pl. XXVIII) and the Yakṣa from Pratapgarh (Cat. 80, Pls. XXXIV, XXXV), which though technically carved in the round are truly in the nature of bilateral reliefs similar in form to Bharhut work. There is, then, some evidence on which one can postulate the existence of a Bharhut style not only at that site but all over ancient Madhyadeśa, though it must be emphasized that more discoveries have to be made before this hypothesis can be fully sustained.

The period immediately following Bharhut is marked by a gradual softening and relaxation of the stiff outline and abstract modeling characteristic of that site, as demonstrated in the railing posts from Kausambi (Cat. 70, 71, Pl. XXVI), and yet another sculpture collected from Nagod (Cat. 79, Pl. XXXII) but originally discovered in the vicinity of Bharhut. Although memories of Bharhut survive in the moderately angular contours, the pleats of the gathered end of the *dhotī* which project between the legs and the minutely detailed rendering of the turban cloth pattern, the sculptured form begins slowly to waken to life. Henceforward two trends can be seen in early Indian sculpture, one evolving in the direction of the railings of the Mahabodhi Temple and the Jewel Walk at Bodhgaya and the other in the rich and sensuous splendours of the gateways of the Great Stupa at Sanchi. It is interesting to note, though, that in ancient Madhyadeśa, not only at Kausambi and Sarnath, but also at Mathura, a large majority of the sculptures discovered show a development towards the rather simple and plain work of Bodhgaya. Cat. 74, Pl. XXIX, a fragment from Kausambi, verges on the Bodhgaya style. The modeling is a little stiffer; but we have the same squat and full proportions, the same high waist and broad hips constituting an hourglass torso, relatively plain jewelry consisting of a double-stranded girdle and a simple collar, and hair dressed in massive rolls (cf. Coomaraswamy, *La sculpture de Bodhgaya*, Pl. XXXIX). The fragmentary coping, also from Kausambi (Cat. 78, Pl. XXXI), with single blue lotuses filling the loops formed by the winding lotus stalk, are exactly repeated both at Bodhgaya and Mathura (*ibid.*, Pl. XLI and Smith, *Jaina Stupa of Mathura*, Pl. LXXIX).

The fine *toraṇa* architrave decorated with a Gajalakṣmī figure (Cat. 77, Pl. XXX) is also reminiscent of Mathura work of the pre-Kuṣāṇa period (cf. Vogel, *La sculpture de Mathura*, Pl. VIII a), and

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there can be little doubt that Kausambi was in close touch with the artistic traditions of that great city.

This relationship is continued in the first two centuries A.D. when Mathura flourished as the greatest center of North Indian sculpture. Several objects of Mathura origin have been actually found at Kausambi, notably the headless Buddha-Bodhisattva image dedicated in the 2nd year of Kaṇiṣka by the nun Buddhamitrā (Cat. 85, Pl. XXXVII), earlier by a year than the famous Mathura image dedicated by the monk Bala at Sarnath.[6] The Mathura style is also the obvious source of inspiration for local work, notably the Buddha torso from nearby Bhita (Cat. 82, Pl. XXXVI) and the damaged Caturmukha Liṅga from Kausambi proper (Cat. 88, Pls. XXXVIII and XXXIX). A consideration of the style of these works makes it clear that the Kausambi artist was not content to merely imitate the products of the Mathura workshops. Instead he endowed his work with fresh feeling, rendering the contours more fluidly, dissolving the sensuous and obtrusive fleshiness of Mathura into a more abstract surface. The process is also later seen at work in the 5th century A.D. when the Mathura style was again transformed, as in the fine Buddha head from Bhita (Cat. 121, Pl. LI) and the famous seated Buddha from Mankuvar near Allahabad,[7] both of which represent an intermediate stage between the robust and vigorous work of Mathura and the luminous and graceful manner of late 5th century work at Sarnath. This is amply demonstrated by the sculptures of the second half of the 5th century A.D. or later, excavated at Kausambi and now in the Allahabad University Museum.[8] These possess a certain linear virtuosity and nervous strength also to be seen in the image of a *caurī*-bearer in the Allahabad Museum (Cat. 199, Pl. LXIV).

4096

The origins of the Gupta style in eastern Madhyadeśa have never been clearly understood for lack of sculptures that could be placed earlier than the mid 5th century A.D. The Mankuvar Buddha of G.E. 129/A.D. 448-449 with its pronounced Mathura features, and the

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6 Reproduced in J. Ph. Vogel, *La sculpture de Mathura*, Paris 1930, Pl. XXVIIIa; for the inscription see H. Lüders, "List of Brahmi Inscriptions," *Epigraphia Indica* X (1909-10), No. 925.

7 The image is dated G. E. 129/A.D. 448-449; see Fleet, *Inscriptions*, pp. 45-52. For a reproduction, see Jas. Burgess, *Ancient Monuments, Temples and Sculptures of India*, London 1897, Part II, Pl. 223.

8 *Indian Archaeology* III (1955-56), Pl. XXXI.

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tradition of imports from that site which goes back to the 1st century A.D. had earlier suggested that the initial impetus may have come from Mathura about the middle of the 5th century A.D. and resulted in the development of the similar, but nevertheless distinct, schools of Sarnath and Kausambi. The Allahabad Museum contains three important images of Viṣṇu from Bhita, Jhusi, and Unchdih (Cat. 120, 196, 223, Pls. L, LXII, LXXX) datable to the end of the 4th and early 5th centuries which force us to revise this view, for they clearly establish that the Gupta style came into being in this region almost simultaneously with the schools of Mathura and Udaygiri-Vidisa and shares the stylistic features of both these centers. The Bhita Viṣṇu, both in iconography and in the somewhat soft modeling, retains memories of late Kuṣāṇa sculptures at Mathura. The Jhusi and Unchdih images, on the other hand, possess an overall tightness of contour and a broad chest, the swelling power of which is emphasized by the square shoulders and the manner of displaying the necklace, all characteristic of early 5th century work at Udaygiri.

The large number of sculptures from Bhumara, many of which formed a part of the collapsed superstructure of the temple,[9] together with the splendid Ekamukha Liṅga from Khoh (Cat. 202, Pl. LXVI, LXVII) and the fragmentary doorframe from Nagod (Cat. 207, Pl. LXXI) belong to a distinct version of the Gupta style of Central India expressed in a group of monuments located in the general area stretching from Bhumara and Nachna, Panna District, Madhya Pradesh in the North to Tigowa, Jabalpur District, Madhya Pradesh in the South. The standing Viṣṇu from Sankargarh (Cat. 208, Pl. LXXI), also situated in this area, is an import from Mathura and again emphasizes the continuing artistic links between that city and other parts of North India. Mathura served not only as a source of inspiration for local schools but also bound them within the framework of a homogenous style. The individuality, however, of the Central Indian schools is not affected, and is seen in the precise and assured carving of the stone, respectful of the nature of the material, and at its most exuberant in the handling of ornamental detail. There is hardly anything in Indian decorative sculpture that can match the brilliant elegance of the lotus rhizome and floriated scrolls of Cat. 124, 125, Pl. LIII, both from Bhumara. Nor was the Central Indian sculptor

[9] *Infra*, p. 73.

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inferior in the modeling of the human form, the Ekamukha Liṅga from neighboring Khoh imbued with a quiescent beauty, command and the confidence of power, the surface of the stone so precisely and smoothly finished that the majestic and profoundly meditative spirit that resides therein finds effortless release.

The history of northern Indian sculpture from the 6th century right up to the 9th century A.D. is one of the more obscure periods in our knowledge of Indian art. Little systematic attempt has been made to understand the styles of this period, investigation being inhibited by the complexity of the task and the paucity of published monuments. At the same time it must be recognized that many temples and sculptures of the period exist both at sites in the field and also in the collections of several museums, so that a close study is certain to considerably advance learning.

Part of the difficulty arises also from the scarcity of securely dated or datable monuments and objects, a drawback which is not unknown in the study of other periods of Indian art. To add to our problems the period is marked by the existence of two clear trends, one exhibiting the decline and disintegration of the classical forms established during the 5th century A.D., and the other, the evolution of new styles, experimental both in architecture and sculpture, and which begin to possess over-all uniformity and stability only with the 10th century A.D. The great variety of work natural to this kind of process is further enhanced by the continuing development of regional idioms which were already established during the 5th century A.D. The few dated monuments around which we can build up a stylistic picture of this period by art historical methods come from scattered regions, so that in order to arrive at a consistent picture it becomes necessary to study a large amount of material spread over a wide area, from Gujarat to Bengal, relying for a correct interpretation on the evidence provided by neighboring correlated styles when none has been discovered or is available in the style of the particular area being examined. In other words, the sculpture of this period has not only to be studied in its various regional expressions but also in its entirety, almost all over North India, before any clear patterns can begin to emerge.

The evolution of the style of the 6th century of necessity implies an understanding of 5th century art as it developed at Mathura,

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Vidisa, Sarnath, and other centers in Eastern and Western India, and the regional characteristics of each of these have to be understood in relation to the broad development of Gupta sculpture in North India. What appears to occur is that about the middle of the 6th century a breakdown of the established classical formula of the Gupta age begins in all the centers so that harmonious proportion, easy movement and a supple modeling begin to yield to squat proportions, harsher movement and a more congealed form. This trend seems to appear earlier at some places than others for reasons that are not yet fully clear. Thus the colossal zoomorphic image of Varāha at Eran in Eastern Malwa, not far from Vidisa and Udayagiri, and dated in the first year of Toramāna (which can be placed somewhere in the opening years of the 6th century A.D.),[10] begins to show qualities which are later epitomized in the Buddha image from Mathura dated A.D. 549-550 (Vogel, *La sculpture de Mathura*, p. 109, Pl. XXXI a), though this latter image surprisingly retains a few archaistic mannerisms as well, notably in the rendering of the folds of the *saṁghāṭī* that fall from the left hand. In yet another center, namely Mandasor in Western Malwa, not far from the Gupta capital at Ujjayani, sculptures associated with the pillars of victory set up by Yaśodharman-Viṣṇuvardhana about A.D. 530-540[11] also begin to show similar tendencies, if not so emphatically, notably in a fragment representing a flying Vidyādhara couple (*Art of India and Pakistan*, Pl. 31, Fig. 214). On the basis of these developments it becomes possible to assign a group of sculptures from Sarnath and Kausambi (Cat. 199, Pl. LXIV, and Cat. 215) to the 6th century in the context of the regional schools of which they are products.

The development of North Indian sculpture after the middle of the 6th century A.D. is extremely difficult to follow, the next dated monument, and not very securely dated at that, being the older parts of the Śītaleśvara Mahādeva temple at Chandravati near Jhalrapatan,

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[10] The image is reproduced in C. Sivaramamurti, "Iconographic Gleanings from Epigraphy," *Arts Asiatiques* IV (1957), p. 49, fig. 12. The inscription is published in Fleet, *Inscriptions*, pp. 158-161. R. Ghirshman, *Les Chionites-Hephthalites*, Le Caire 1948, p. 108, dates the reign of Toramāna from A.D. 494-515.

[11] See Fleet, *Inscriptions*, pp. 142-148. The antiquities at the site are described in C.E. Luard, "Gazetteer Gleanings in Central India," *Indian Antiquary* XXXVII (1908), pp. 107-110.

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Jhalawar District, Rajasthan, on the western edge of the Malwa plateau and not far from Mandasor. According to an inscription with which this temple is associated, it should have been built in A.D. 689,[12] a date not inconsistent with the style of its oldest parts. The elaborate floral decoration is strongly in the tradition of Gupta work but is flatter and more two-dimensional, the movement being more emphatically lateral than in 5th century ornament. Unfortunately few figural sculptures have survived from this temple, though the River Goddesses at the base of the doorframe would appear to share that quality of modeling which emphasizes lateral expansion. Emerging on the softly spreading bodies, however, are signs of a new life, evidence of a fresh and renewed artistic impulse that is no longer to be regarded as a mere illustration of the progressively lifeless working out of the Gupta idiom. The smaller Śiva temple at Mahua, Guna District, Madhya Pradesh[13] is of the same period. The Kālikā Mātā and the older portions of the Kumbhaśyāma temple at Chittor in Rajasthan follow immediately after and can be tentatively placed in the early years of the 8th century A.D. The date of the Mānabhaṅga inscription associated with these temples is mutilated but the first letter of the three letter date is clearly 7 so that calculating on the basis of the Vikrama Era, we get a period ranging from A.D. 643-742 which would not contradict our estimate.[14] Certain features such as the emphatically broad, spreading modeling characteristic of sculptures of the middle of the 8th century are also anticipated there.

For the remainder of the 8th century again the dated monuments that could help us in understanding the sculptural evolution are very few. The temple at Kamsuvam,[15] near Kota is indeed dated A.D. 738, but

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12 G. Bühler, "Two Inscriptions from Jhālrāpāṭhan," *Indian Antiquary* V (1876), pp. 180-183.

13 *Descriptive and Classified List of Archaeological Monuments in Madhya Bharat*, Gwalior 1952, p. 75; also S. Sankaranarayanan and G. Bhattacharya, "Mahua Inscription of Vatsarāja," *EI* XXXVII, Part 2, (1967), pp. 53-55.

14 R.C. Agrawala, "An Unpublished Inscription from Chittor," *Rājasthāna Bhāratī* (Hindi) IX(2), pp. 30-31, and "Two Early Medieval Temples of Chittor Fort," *Varadā* (Hindi) Oct. 1966, pp. 7-14.

15 F. Kielhorn, "Inscriptions from the Mahādeva Temple at Kaṇaswa, near Koṭā," *Indian Antiquary* XIII (1884), pp. 162-165. It records the erection of the temple in the year 795 of the Lords of Mālava by Śivagaṇa, of the Maurya family.

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is too plain and also very greatly rebuilt to be of much use. Sculptures from the Kalacuri territory, notably the Sagar University image dated in the reign of Śaṅkaragaṇa[16] together with the remains at Chhoti Deori,[17] some of which can be again associated with Śaṅkaragaṇa, give us an idea of the quality of the style. The modeling, emphasizing breadth, seen earlier in the Kālikā Mātā temple at Chittor is further stressed, but now with a more pronounced feeling for rhythm. Examples of this phase in the Allahabad Museum are Cat. 241, Pl. LXXXVII, and Cat. 404, both from sites in Allahabad District. The close similarity which these works bear to Kalacuri sculpture indicates the extension of the style right up to Allahabad along the Southern banks of the Jamuna river, and from this point of view it is interesting to note that the Allahabad region was the natural meeting place of many regional styles, specimens of each being found there. This heavy manner is also to be observed in Madhyadeśa sculptures that appear to be the predecessors of the 9th century style as it developed in this region during the reign of the Pratīhāra emperors. Cat. 441, Pl. CXLIX, a Jaina tutelary couple from Lachhagir, is a good example of this phase of work, mannerisms of 5th and 6th century sculpture being retained in the *ekāvali* necklace and the curled coiffure. Cat. 475, 463, Pls. CLXIII, CLVIII are also of this period. An obvious restraint is perceptible in the delineation of decorative detail, and the massive modeling never becomes turgid.

In the 9th century A.D., particularly the second half, a clear change comes over the styles of all of North India. A new elegance, richer decorativeness, and rhythmically accentuated movement, so characteristic of the medieval styles of the 10th and 11th century begin to be clearly seen and felt. The grace and voluminousness of earlier work are not lost, and the harsh and incisive angularity of later work avoided. As a result, sculpture of the latter half of the 9th century reaches a standard of elegance never surpassed in the medieval period.

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16 V.V. Mirashi, *Inscriptions of the Kalachuri-Chedi Era,* Ootacamund 1955, Part I, pp. 174-176. A photograph of the image is published in Mirashi, "Vāmadeva, an Early Kalacuri King," *Volume of Eastern and Indian Studies Presented to F. W. Thomas,* Bombay 1939, Pl. facing p. 154.

17 Mirashi, *Inscriptions,* pp. 176-178; also R.D. Banerji, *Haihayas of Tripuri and Their Monuments,* Calcutta 1931, p. 77, Pl. XXVIII a. The inscription is not of the reign of Śankaragaṇa II as Banerji thinks, but of Śankaragaṇa I as conclusively established by Mirashi.

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Preserved temples are fairly extensive particularly in Rajasthan and Madhya Pradesh. The Viṣṇu temple at Buchkala of V.S. 872/A.D. 815,[18] parts of the Jaina temple on top of Deogarh hill that can be associated with the inscription of V.S. 919/A.D. 862,[19] the rock-cut temple at Gwalior, built by Aḷḷa, an officer of the Pratīhāra ruler Mihira Bhoja in V.S. 932/A.D. 875[20] and the monumental pillar at Pathari, Vidisa District, M.P., set up by a minister of Parabala, a Rāṣṭrakūṭa king in V.S. 917/A.D. 860,[21] permit us to get a fairly adequate idea of the style of the time. Our knowledge is further strengthened by the Mālā Devī temple at Gyaraspur, Vidisa District,[22] the Gadarmal temple at Badoh, also in Vidisa District, the Śiva temple at Indor, Guna District, and the splendid Telī-kā-mandir atop Gwalior Fort,[23] all of which are very similar to each other. Unfortunately, except perhaps for a few brick temples, hardly any examples of the architecture of this period have survived in ancient Madhyadeśa. That the style flourished vigorously in that region, however, is clear from the sculptured remnants of these temples that are found in the various museums of Uttar Pradesh. Among the most impressive to be found in the Allahabad Museum is the magnificent doorframe from Kausambi (Cat. 413, Pls. CXXXIV and CXXXV) which once provided entry to the sanctum of what was perhaps a Sun temple. The River Goddess groups at the base are particularly striking, the strong rhythms reinforced by a full and voluptuous modeling, the decorative work done with skill and virtuosity. The arrangement of the various moldings is clear and orderly, and rich ornament does not yet succeed in choking living form. A certain

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18 D.R. Bhandarkar, "Buchkala Inscription of Nāgabhaṭṭa," *EI* IX (1907-08), pp. 198-200.

19 F. Kielhorn, "Three Inscriptions from Northern India," *EI* IV (1896-97), p. 309 f. The inscription records the completion of a pillar of the detached *maṇḍapa* in front of the principal temple.

20 E. Hultzsch, "Two Inscriptions of the Vāillabhaṭṭasvāmin Temple at Gwalior," *EI* I (1892), pp. 154-162.

21 Burgess, *Ancient Monuments*, Part II, Pl. 221 and F. Kielhorn, "Pathari Pillar Inscription of Parabala," *EI* IX (1907-08), pp. 248-256.

22 Krishna Deva, "Mālā Devī Temple at Gyaraspur," *Shri Mahavira Jaina Vidyalaya Golden Jubilee Volume*, Bombay 1968, pp. 260-269.

23 Hermann Goetz, "Last Masterpiece of Gupta Art," *Art and Letters* XXIX (1955), No. 2, pp. 47-59 reproduces several photographs of the building but the date given by him to the monument is too early.

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exaggeration of posture, particularly the curving hips of the River Goddesses, is a feature that is shared to a greater or lesser degree by Cat. 442, 445 and 488, Pls. CL, CLI and CLXIX and Cat. 246, 459 and 460, Pls. XC, CLVI, CLVII. The splendid doorframe fragments from Unchdih, unfortunately in a much more mutilated condition, are similar to the Kausambi doorframe and are of the same period. Together they give us some idea of the regional characteristics of the sculpture of Eastern Madhyadeśa in this time.

With regard to other characteristics of style, it must be emphasized that the harsh angularity, rigid mask-like features, and the profusion of dull beaded jewelry that are found in the subsequent periods is absent. The ornamentation is rich but elegant, and a classic balance between form and ornament, seen once before in the 5th century A.D. but now in a new medieval context, is again achieved. The sculptures retain their vitality, and are not thrown into rigid and unyielding formulae. The splendid but badly damaged image of Vāmana (Cat. 459, Pl. CLVI) whose squat, dwarf body is endowed with grandeur and dignity, and the penance of Pārvatī (Cat. 488, Pl. CLXIX) filled with a joyous and exalted mood, are among the finest sculptures of this phase.

Several common mannerisms can be observed in much 9th century sculpture, as for example, the lotus pedestal of the divinities, the elaborate stem and foliage of which has its origin at the base of the image (Cat. 442, Pl. CL, and Cat. 460, Pl. CLVII), the necklaces and the chain girdle, the two ends of which fall over the legs after being passed under the belt so as to form loops over the thighs. Monotony of effect, however, is generally avoided. The attenuated forms of the *caurī*-bearers on the Candraprabha image from Kausambi (Cat. 406, Pl. CXXX) and the tall and erect figure of Śiva and his consort from Bharwari (Cat. 252, Pl. XCII) emphasize a concept of proportion different from that of the Kausambi doorframe. The slow and dragging weight of images like Cat. 258 and 489, Pls. XCIV and CLXX, are survivals of traditions established in the previous century.

The Allahabad area might well have been one of the sources from where Madhyadeśa influence spread into Ḍāhala and Cedi country, and conversely served as a center for the reception of artistic traditions from that direction whence they were transmitted into the Gangetic plains. This is clearly seen in Cat. 488, Pl. CLXIX which strongly resembles work found further south in Ḍāhala, notably the

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fine Mother Goddess groups from Shahdol District, now mostly housed in the Dhubela Museum.[24] The iconography and also the style of the Śiva-Pārvatī image, Cat. 440, Pl. CXLVIII is very close to Ḍāhala traditions, several images of this type being housed in the Rani Durgavati Museum at Jabalpur. Nor should this be a matter of surprise as the stretch of land between Allahabad and Banaras is geographically situated at the head of the great routes that led from ancient Madhyadeśa to Ḍāhala as well as Mālava and beyond. The attraction which these two cities possessed for Kalacuri and also Candela rulers is well known, Gāṅgeya and Karṇa in particular residing there for considerable periods.[25]

The variety of regional styles that are represented in Allahabad District and in the collections of the Museum is also quite extraordinary. Thus, in addition to the styles of Madhyadeśa during the period of Pratīhāra supremacy and that of their successors, we get examples of the medieval styles of Jejākabhukti, Ḍāhala and Mālava,[26] also collected from Allahabad and adjacent townships and villages. This is rather unusual and can be understood only in terms of the geographical situation of the area and also the great sanctity in which it has been held from time immemorial, so that the possibility of distant patrons having temples built here, where exist the greatest centers of Indian pilgrimage, is particularly strong. Even so, it is the general practice in India for work to be done in the style of the area where the monument was created, no matter who the patron was, and this occurrence of a variety of styles in a restricted geographical area remains quite unusual.

With the 10th century, Indian sculpture becomes fairly conventionalized, the nature of the style, particularly for the second half of the century, being well documented by several dated temples, notably the Lakṣmaṇa at Khajuraho dated A.D. 941,[27] the Harsanāth temple on Mt. Harsa in the Sikar District, Rajasthan (A.D. 956-973),[28] the more distant Ambikā Mātā temple at Jagat, Udaipur District,

24 S.K. Dikshit, *A Guide to the State Museum, Dhubela,* Nowgong 1957, Pl. X a.

25 Mirashi, *Inscriptions*, pp. xcii, ci.

26 Cat. 254, 255, 388, 402 are in the Jejākabhukti style; Cat. 241, 404 are in the Ḍāhala style; and Cat. 416, 457 are in the late Mālava manner.

27 F. Kielhorn, "Stone Inscription of Yaśovarman, of the Year 1011," *EI* I (1892), pp. 122-135.

28 F. Kielhorn, "Harsha Stone Inscription of the Chāhamāna Vigraharāja," *EI* II (1894), pp. 116-130.

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Rajasthan (A.D. 961),[29] the Śiva temple and monastery at Chandrehe, Rewa District, M.P. (A.D. 973),[30] and others. All of these show a surprising consistency, the style becoming harder and more angular than that of the preceding century, and we begin to get a kind of ornamentation that culminates in the ossified workmanship of much of the products of the 11th century A.D. and later. Nevertheless images like the fine dancing Śiva from Banda (Cat. 245, Pl. LXXXIX) demonstrate a freedom and vigor that is rarely repeated later. The exquisite architectural fragment showing Viṣṇu with his consort and attendants (Cat. 446, Pl. CL) clearly shows the beginnings of heavy and vulgar ornamentation, but the soft grace of 9th century modeling is not quite lost.

The Ḍāhala country developed a particularly pleasing and mature style in the 10th century A.D. There were several centers of production, Gurgi becoming one of the most flourishing. The splendid panel depicting the seven dancing Mātṛkās (Cat. 301, Pl. CV) is rich with movement, carved skilfully, elaborately, and with care for vibrant light and shadow. The doorframe fragments with River Goddess groups (Cat. 295, 296, Pl. CIII) are similar in style to the Kausambi doorframe (Cat. 413, Pl. CXXXV), though conceived in a quieter and more restrained mood; while the fragment with the damaged images of Umā-Maheśvara accompanied by female attendants (Cat. 297, Pl. CIV) reverts to the rich manner of the Saptamātṛkā panel (Cat. 301, Pl. CV), but the movement is languorous, particularly in the figures of the attendants whose posture, with lightly bent legs and shoulders and torso turned gently to the front, is characteristic of the graceful mood of much of this style.

The 11th century in North India is primarily taken up with the erection of great temples; and the vast amounts of sculpture produced in order to adorn them led to a decline in the general level of workmanship. The carving is often entirely conventional—stiffness, rigidity, and lifeless repetitiveness becoming well entrenched. One great site is Khajuraho, remarkable for its numerous imposing monuments in a

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29 R.C. Agrawala, "Inscriptions From Jagat," *Journal of the Oriental Institute, Baroda* XIV (1964-65), pp. 75-78.

30 Banerji, *Haihayas of Tripuri*, Pls. I-IV, p. 32ff, and Mirashi, *Inscriptions*, pp. 198-204. The inscription records the construction of a monastery by Prabodhaśiva in A.D. 973 close to a temple built by his teacher Praśāntaśiva. The temple should be therefore a little earlier than A.D. 973.

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fairly good state of preservation, though much of the sculpture partakes of the nature of perfunctory architectural ornamentation. The Allahabad Museum has in its collections a fairly large collection of sculptures from there, particular attention being drawn to the images of Viṣṇu (Cat. 419, Pl. CXXXVII) and Umā-Maheśvara (Cat. 426, Pl. CXLII) which are among work of better quality.

In Madhyadeśa proper, hardly any temples of the 11th century remain standing, most of them having been leveled to the ground by repeated invasion and vandalism. Only some miniature shrines survive to give us an idea of the architectural styles. Fragments that once formed a part of the devastated temples fill the Allahabad and other museums, many of them of only average quality; but excellent works, limited though they are by the nature of the style, continued to be produced. Among the notable examples is a group of bracket figures (Cat. 333-337, Pls. CIX-CXIII) salvaged from the debris of a temple at Jamsot. The images, broken into several pieces when found, and carefully reassembled, date to about the 12th century A.D. This is the time just before the Islamic conquest, when most artistic activity was to come to an abrupt end; but these figures, in their hard, metallic carving, in their angular and stylized movement, and their somewhat frozen brilliance, display the medieval idiom to perfection, giving no indication of the collapse that was soon to set in.

Regional differences, particularly clear from the 5th to about the 9th centuries A.D., become generally less marked from the 10th to the 12th centuries. The large image of the Jaina Yakṣī Ambikā (Cat. 470, Pl. CLXI) and a seated Goddess from Jaso (Cat. 377, Pl. CXIX), both from Kalacuri territory are not noticeably different from contemporary work in the Khajuraho region; but other sculptures, such as the Tīrthaṅkara Neminātha from Gurgi (Cat. 287, Pl. CI) still retain vestiges of the relaxed and easy manner which is clearly distinguishable from the exaggerated angularities of Khajuraho and other ancient sites in Jejākabhukti.

The 12th century A.D. marks the last phase of the traditional styles of sculpture in North India as this area did not witness the revival that took place in Gujarat and Rajasthan in the 15th century A.D.[31] A rigid, unyielding line now imposes itself on the sculptured forms, which are themselves dessicated and hard, so that whatever unity of

[31] M.A. Dhaky, "Renaissance and the Late Maru-Gurjara Temple Architecture," *Journal of the Indian Society of Oriental Art*, Special Number (1965-66), p. 6.

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surface may have existed is now entirely shattered. The standing Viṣṇu (Cat. 438, Pl. CXLVI) is a good example of this development. It maintains, however, a sense of proportion which is most usually absent in sculptured figures of this time, notably a doorframe from Gurgi, its squat figures trapped in a meaningless movement, and also in many other examples from Jamsot (Cat. 325, Pl. CVIII), where the inferior workman was unable to preserve the graceful if somewhat dry elegance of the Jamsot bracket figures.

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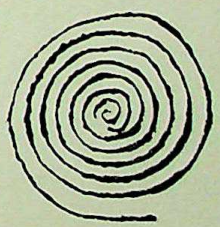
CATALOGUE



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THIRD CENTURY B.C.

1 ABACUS OF A MONUMENTAL PILLAR
Allahabad, Allahabad District, Uttar Pradesh
3rd century B.C.
Chunar sandstone, ht. 1.160 m.
AM 2 Plate I

The circular abacus is decorated with an astragalus molding at the base, also to be observed in the Sankisa capital (rf. Nihar Ranjan Ray, *Maurya and Sunga Art*, Calcutta 1965, Fig. 5). Above this base is the popular knop-and-flower, a motif consisting of the honeysuckle or palmate alternating with a stylized lotus bud. The honeysuckle has seven petals radiating from a calyx with two bracts, and a rosette issuing from the sides. The bud is made up of superimposed leaves enclosing the partly revealed petals of a flower. The carving possesses the depth and clarity characteristic of Maurya ornamentation.

The shaft of the column, carrying the inscriptions of Asoka and the famous eulogy of Samudragupta (*c.* A.D. 380-400), still stands in Allahabad Fort. When the pillar fell to the ground is not known, but in A.D. 1605 it was set up at its present location by Jahāngīr who adorned it with a globe and cone capital. In 1838 it was again restored by Captain Edward Smith who was responsible for the reworked flat bands of the necking as well as the lotiform member below, which was carved in two sections. The iron rod projecting from the abacus must have secured the new lion capital, likened by General Cunningham to a "poodle."

References: Cunningham, *ASIR* I, pp. 298-300; *Inscriptions of Asoka*, 2nd ed., 1961, p. 37; *JASB* III, pp. 105-123, Pl. 3; *ibid.*, VI, p. 798, Pl. 40; and Fergusson, *History of Indian and Eastern Architecture* I, London 1910, pp. 57-58.

2 FRAGMENTARY SHAFT OF A MONUMENTAL PILLAR
Kausambi, Allahabad District, Uttar Pradesh
3rd century B.C.
Speckled Chunar sandstone, ht. 1.050 m., diam. .650 m.
AM 3

Only a small portion of the pillar shaft remains, and though the original polish is absent, the characteristically refined Maurya workmanship is clear.

Circular stone discs, also called ring stones (Cat. 4-6 and 9-17), with or without a central perforation and almost certainly connected with a fertility cult, the central figure of which is a nude Mother Goddess, have been found from several sites in the

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northern part of the Indian sub-continent notably Taxila, Rupar, Mathura, Sankisa, Kausambi, Banaras, Jhusi, Vaisali, and Patna. When a central hole is present, the sloping sides along it are generally carved with representations of four standing Mother Goddesses in the four directions alternating with a palm tree or a floral motif. Cable moldings frequently divide the upper surfaces of these discs into two circular bands, each filled with tiny four-sided pyramids in compartments or by animal motifs (Cat. 12-14). The Allahabad Museum possesses three fragments of a somewhat unusual shape (Cat. 5, 11, and 15) which must have had fairly large holes in the center, Cat. 15 being decorated with a graceful design of honeysuckle and buds.

The discs are of polished stone and are carved and finished with the great care and technical competence characteristic of the refined workmanship of the Maurya period.

Related to the stone discs in style and material are an interesting seal carved with a rhinoceros (Cat. 3) and a small plaque with a nude Mother Goddess accompanied by her consort (Cat. 7).

3 SEAL WITH THE REPRESENTATION OF A RHINOCEROS
Bhita, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Red and grey soapstone, .066 × .063 m.
AM Mor 16 Plate II

The animal, in what seems to be a flying gallop, moves to the right. The bulky body is divided into two globular parts, each enclosed by a ridged border. The small tail hangs close to the back and a horn is visible at the end of the snout.

4 FRAGMENT OF A STONE DISC WITH STAR PATTERN
Bhita, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Grey and red sandstone, .035 m.
AM Mor 15 Plate II

Between the prongs of the stars can be seen a crescent moon and two *nandipada* motifs. Instead of the central hole there is a circular protuberance, a feature characteristic of stone discs discovered in Murtaziganj, Patna [rf. S. A. Shere, "Stone Discs at Murtaziganj," *Journal of the Bihar Research Society* XXXVII, Parts 3-4 (1951), Pl. IX, Fig. 19].

5 FRAGMENT OF A GRANULATED STONE DISC
Jhusi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Streaked sandstone, .065 m.
AM Mor 30 Plate II

In shape the fragment is similar to Cat. 15, Pl. VI except that it bears a much simpler design consisting of five rows of beads forming six bands, each filled with three parallel rows of granules.

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Reference: S. C. Kala, "Antiquities from Jhusi in The Allahabad Museum," *Journal of Indian Museums* XIV-XVI (1958-60), p. 8, Pl. 5b.

6 FRAGMENT OF A STONE DISC
Kara, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Grey soapstone, .045 m.
AM Mor 10 Plate III

The convex upper surface is decorated with six-petaled geometrical flowers filled with granules. The disc did not originally have a hole in the center.

7 PLAQUE WITH MOTHER GODDESS AND CONSORT
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Buff stone, .036 × .034 m.
AM Mor 6 Plate III

The Goddess, standing to the right, is of the type usually found on stone discs (cf. Cat. 13, Pl. V), with large breasts and hips, the hands hanging at the side, and wearing two heavy, circular earrings. The portion below the hips has broken off. The God, standing on a pedestal, is shown in a similar posture with hands at the sides. The head is tilted giving one the impression that he is looking at the Goddess. Though the hips are heavy as in the female figure, the male sex is clearly indicated by the phallus and the absence of the breasts. The round earrings worn by the Goddess are absent and we notice what appears to be a knot of hair to the left side of the head. Traces of a girdle can also be seen. Both the figures apparently wear a cloak falling behind the body from the head to the feet.

8 FRAGMENT OF A JEWELER'S MOLD
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Red and grey soapstone, .058 × .034 m.
AM Mor 1 Plate III

The two preserved segments are decorated with octagons and a flamelike pattern both minutely and precisely carved.

9 STONE DISC WITH HONEYSUCKLE PATTERN
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Grey stone, .049 m. diameter of base,
.045 m. diameter of top.
AM Mor 12 Plate IV

The honeysuckle motif consists of bracts at the base and two bent leaves flanking a palm tree which takes the place of the more usual central leaf. The motif

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alternates with tendrils, each carrying three pairs of small leaves. These issue from the nodules of a stem which surrounds the central circular depressions. Cf. Cat. 11, Pl. IV.

The honeysuckle motif is similarly treated on the abacii of Maurya animal capitals. See particularly the Rampurwa bull capital, *Art of India and Pakistan*, London 1949, Pl. 2.

10 STONE DISC WITH LOTUS PATTERN
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Pink stone, .048 m. diameter
AM Mor 8 Plate IV

The disc is of unusual design. The knoblike center of the lotus flower and one row of petals are carved in the rather large circular depression in the center. The end of the overlapping petals of the second row are chiseled along the edge over the top. The rest of the petals are placed along the sloping sides, their bodies scored with grooves.

11 FRAGMENT OF A STONE DISC WITH HONEYSUCKLE PATTERN
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Grey and red soapstone, .050 m.
AM Mor 7 Plate IV

The honeysuckle motif, with a circular flower on a stem in the center, rests on a foliate pedestal. A winding stem issues from the side to yield tendrils with leaves. Cf. Cat. 9, Pl. IV.

12 FRAGMENT OF A STONE DISC
Kausambi, Allahabad District, Uttar Pradesh
3rd century B.C.
Grey and wine colored soapstone, .060 m.
AM Mor 23 Plate V

The nude Mother Goddess is shown frontally, the legs close together, the feet pointing sideways. The hips are exaggeratedly broad, the vulva is prominently shown, the breasts are large and round and the heavy face is set close to the body. The simple jewelry consists of a cord worn across the hips, what appear to be strings around the neck, and round disc-shaped earrings. The hair is shown in a wiglike fashion, consisting of a narrow incised band following the outline of the head from ear to ear. The hands are stretched out to the sides to hold a winding floral stalk. Whether the stalk bore lotus flowers cannot be ascertained, only a honeysuckle and a leaf with a curled edge being visible in the present state of preservation.

The two circular bands on top are filled with four-sided pyramids in compartments.

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13 FRAGMENT OF A STONE DISC
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Wine colored soapstone, .063 m.
AM Mor 28 Plate V

The nude Mother Goddesses, very similar to Cat. 12, Pl. V, are shown standing between palm trees with circular tops and deeply incised trunks. The band on top is carved with a row of lizards moving in a clockwise direction.

14 FRAGMENT OF A STONE DISC
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Yellow ochre calcite, .043 m.
AM Mor 25 Plate V

The Mother Goddess, hands stretched to the sides, is very similar to those on Cat. 12 and 13, Pl. V. She wears bangles and round earrings. The hands are cursively done, so that they appear to possess only three fingers. A palm tree with a tapering trunk can be seen to the figure's left. The circular bands on top are decorated with four-sided pyramids in compartments.

15 FRAGMENT OF A STONE DISC WITH BIRD MOTIFS
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Spotted grey soapstone, .060 m.
AM Mor 26 Plate VI

The shape of the fragment suggests that the disc had a fairly large opening in the center so that it was not possible to show the usual bands on top. The inner wall is decorated by an elaborate honeysuckle motif which consists of a cup-shaped base flanked by a pair of leaves. From this base issue in turn a pair of tiny leaves and two large honeysuckle petals hooked inwards at the top. The space between them is spanned by an arc with three leaves. From the sides issue graceful meanders with leaves on which are perched a pair of birds facing each other, one of them a peacock. The ground is covered with fine granules.

16 FRAGMENT OF A STONE DISC WITH A HORNED SPHINX
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Grey soapstone, .030 m.
AM Mor 27 Plate VI

Two rows of petals with a horned sphinx moving in counter clockwise direction are all that survive of a disc similar to a type found in the Murtaziganj hoard. Cf. Shere, "Stone Discs at Murtaziganj," *JBRS* XXXVII, Parts 3-4 (1951), Fig. 22.

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17 FRAGMENT OF A STONE DISC WITH SPHINX
Kausambi, Allahabad District, Uttar Pradesh
c. 3rd century B.C.
Dark brown soapstone, .038 m.
AM Mor 22 Plate VI

Only portions of the circular band on top have survived, one of them decorated with lizards, the other with a sphinx, both moving in a clockwise direction. The head of the creature is large, with a prominent nose, wide eyes, and a pointed chin. The forehead recedes markedly and is adorned with a fillet.

SECOND AND FIRST CENTURY B.C.

The bulk of the sculpture recovered from the ancient site of Bharhut either formed part of the railing or the gateways located at the cardinal points. The railing consisted of a base *(ālambana, ālambanapīṭhikā)*, uprights or posts *(stambha)* beveled at the edges and connected by a coping *(uṣṇīṣa)*. The base to which the posts were attached was undecorated and not visible, being beneath the ground.

The railing posts are generally decorated with a medallion in the center and demi-medallions or lunates at the top and bottom. From the corners of these issue lotuses or other plant motifs carved in relief along the beveled edges. On these flowers sometimes stand Yakṣas and Yakṣīs (Cat. 19, 26, 29) and they often emit garlands and other jewelry. Monkeys, squirrels, peacocks and parrots also hang on to the plants and nibble the fruit, though none of these motifs are to be seen in the Allahabad Museum examples because of their mutilated and fragmentary condition. As on the posts, medallions are also found on each of the cross-bars, and are generally filled with a lotus motif; but they also bear representations of the sacred tree, stupa, animals, birds or scenes from Buddhist myth and legend. The lunates also have similar motifs and occasionally an elaborate Jātaka scene (Cat. 30). The corner posts at the entrances, however, are generally decorated with large images of Yakṣas, Yakṣīs, Nāgas and other divine beings (Cat. 18). Sometimes they are divided into rectangular panels containing narrative reliefs (Cat. 47) or covered by a lotus rhizome issuing from the navel of a Yakṣa (Cat. 40, 41). Posts of this type were also used at places other than the corners for at least one example in the Allahabad Museum (Cat. 41) has mortice holes to receive cross-bars at the sides.

The coping is covered on the inner face with a long undulating creeper *(kalpalatā, kalpavallī)* conceived basically as a lotus rhizome yielding fruits, flowers, animals, jewelry and even narrative scenes (Cat. 59-62, 64-66). The outer face is more simply decorated, the rhizome being here conceived entirely on naturalistic lines, and yielding a row of full-blown lotus flowers *(padmalatā)* with buds and leaves. The upper border framing the rhizome consists of stepped pyramids alternating with blue lotuses, while at the bottom is a row of bells alternating with lotus buds

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suspended from pearl festoons *(kiṅkiṇī-jāla)* (Cat. 55, 56).

By far the largest portion of the extant railing was removed to the Indian Museum, Calcutta, in 1875 and 1926. The Allahabad Museum examples were donated in 1938 by the Raja of Nagod. They were collected from Pataora and other villages neighboring Bharhut where they were being utilized by villagers in the construction of their dwellings. Fragments are also to be found in the collections of the Prince of Wales Museum of Western India, Bombay; Museum of Fine Arts, Boston; Freer Gallery of Art, Washington D.C.; the Tulsi Sangrahalaya at Ramban near Satna; and the Bharat Kala Bhavan, Banaras; but these are fewer in number and of less importance than the collection of the Allahabad Museum.

References: A Cunningham, *The Stupa of Bharhut,* 1879; Ananda K. Coomaraswamy, *La sculpture de Bharhut,* Paris 1956; S. C. Kala, "Bharhut Sculptures in the Allahabad Museum," *Journal of the U. P. Historical Society* XVIII (1945), pp. 91-100; S. C. Kala, *Bharhut Vedika,* Allahabad 1951; H. Lüders, *Bharhut Inscriptions,* New Delhi 1967.

18 RAILING POST WITH A YAKṢĪ IMAGE
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.560 × .290 m.
AM 28 Plate VII

The edges of the pillar have been cut away, the feet and arms of the Yakṣī are missing, and her face and chest are damaged. Holes were drilled on top of the post and her forehead when the pillar was adapted for later use.

The Yakṣī wears a diaphanous lower garment clasped to the waist by a multi-stranded girdle, the loose end of which falls in rows of pleats between the legs. A sash is loosely tied over the hip and knotted at the girdle. The hair is covered with a coif which is crossed over the forehead, and decorated with a branch of leaves over the left temple. The slight projection above the center of the forehead may indicate the presence of a crest jewel. The earrings are square blocks with spiral loops *(prākāra-vapra kuṇḍala)*, and among the other ornaments are a many-stranded collar, worn over a longer necklace, now barely visible, and an *upavīta* strung with cylindrical amulet cases and a circular jeweled pendant.

The top of the post is decorated with a large lotus lunate, surmounted by a band filled with a lotus rhizome.

19 FRAGMENT OF A RAILING POST WITH AN ACROBATIC SCENE
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.190 × .540 m.
AM 44 Plate VII

Although the lower half of the post is missing, enough of the central medallion remains for us to discern a human pyramid, composed of four tiers of men, the

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topmost figure and the two supporting him being carved outside the medallion. On either side are Yakṣa and Yakṣī figures on a lotus. Above is a lotus lunate, surmounted by a band of honeysuckle flowers resting on their sides.

Also reproduced in Stella Kramrisch, *Art of India*, London 1965, Pl. 17.

20 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.140 × .320 m.
AM 30 Plate VIII

The lower portion and most of the beveled sides of the post have been cut off. On the top is a lunate with a full-blown lotus bordered by a cable molding of twisted and jeweled floral garlands *(dāma-yugala)*, surmounted by a band of alternating stepped pyramids and blue lotuses.

Although only half the central medallion is preserved and what survives is damaged, it is of unusual design. Above a girdlelike band of cloth is a small central rosette surrounded by a circular band divided into triangles and filled with diagonal lines probably representing water. Above is a *tri-ratna* symbol, apparently resting on a jeweled cloth. The motif is composed of two fish-tailed *makaras*, their joined snouts forming the central prong which supports a blue lotus while their curved tails form the side prongs. Mango fruits and garlands also hang on these tails. At the sides are what appear to be the coiled bodies of Nāgas.

The beveled edges of the post bear traces of Yakṣa and Yakṣī figures.

21 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.400 × .310 m.
AM 45 Plate IX

The lower portion and beveled sides of the post have been cut off. On the top is a lunate decorated with a motif of rare occurrence at Bharhut, a stellate pattern, the interstices being filled with turtles and four-petaled flowers. The lower medallion has an altar and footprints shaded by a polycephalous Nāga beneath the Bodhi tree. The scene is thus to be identified as a representation of the Nāga Mucilinda protecting the Buddha from the rains after the Enlightenment.

The Brāhmī inscription above the central medallion reads:

Line 1: *Mucilido Ṅāgarāja*

Line 2: *Tis(ā)yā Benākaṭikāya-dān[ā]*

and may be translated:

Line 1: Mucilida (Mucilinda), the king of the Nāgas

Line 2: The gift of Tisā (Tiṣyā) the Benākaṭikā (inhabitant of Benākaṭa)

References: H. Lüders, *Bharhut Inscriptions*, pp. 104 and 32; D. C. Sircar, "Bharhut Inscriptions in the Allahabad Museum," *Epigraphia Indica* XXXIII (April 1959), Inscription 4, p. 59.

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22 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.300 × .310 m.
AM 8

The lower portion and the beveled sides of the post have been cut off. The medallion contains a lotus bordered by a row of bent leaves. The upper lunate contains half a full-blown lotus bordered by lotuses with oversecting petals alternating with blue lotuses. The band on top is divided into a double row of compartments filled with square flowers.

The post is inscribed with the words *girino bhānakasa bhātu* after which there are traces of a letter which may be *pa* or *ha*. It can be translated, "(the gift) of . . . . , the brother of (Nada)giri, the reciter."

References: Lüders, *Bharhut Inscriptions*, p. 34 and D. C. Sircar, *Epigraphia Indica* XXXIII (April 1959), Inscription 3, p. 58.

23 RAILING POST WITH A LOTUS RHIZOME
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .660 × .600 m.
AM 11 Plate IX

The central lotus rhizome with its heavy undulating stalk yielding full-blown lotuses, buds, and leaves is very similar to the ornament on the outer face of the coping (cf. Cat. 56, Pl. XX). It may have issued from a Yakṣa figure enclosed in a lunate at the bottom as in Cat. 40, Pls. XV and XVI. The borders along the beveled edges are filled with vertical rows of honeysuckle ornaments which have corollas of lotuses with drooping petals as their bases.

24 FRAGMENT OF A RAILING POST WITH A LOTUS RHIZOME
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .420 × .600 m.
AM 41

Similar to Cat. 23.

25 FRAGMENT OF A RAILING POST WITH A LOTUS RHIZOME
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .195 × .265 m.
SM 24

The fragment resembles the beveled edge of Cat. 23, Pl. IX.

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26 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.090 × .545 m.
AM 54 Plate X

The central medallion is filled with a lotus. On the beveled edges are lotuses with drooping petals, one of them bearing the figure of a Yakṣī holding an end of her sash. The reverse of the post is badly damaged, but the lunate at the base contains a fleur-de-lis motif, above the central leaf of which is a full-blown lotus flanked by large cup-shaped leaves.

27 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .300 × .450 m.
AM 34 Plate X

All that is preserved of the post is a small portion of the beveled edge on which is carved a lotus with drooping petals and the head of a gazelle.

28 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .860 × .320 m.
AM 42

The lower portion and beveled sides have been cut off. The post is much worn, but the central lotus medallion and the lotus flower in the upper lunate can be seen.

29 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .650 × .540 m.
AM 43 Plate XI

The lady in the lunate wears a multi-stranded necklace, earrings, and what appears to be a turban, the loose end of which is seen fluttering to the side. She peeps over a curtain which has been pulled down with the hand; in the other hand she holds a twig with leaves. The face is heavily tattooed, the patterns including a crescent moon on the right cheek.

Along the beveled edges are suspended long clusters of jeweled buds which are touched by Yakṣīs who undoubtedly stood on lotuses issuing from the sides of the central medallion, now missing.

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30 FRAGMENT OF A RAILING POST DEPICTING THE SASA JĀTAKA
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .470 × .500 m.
AM 27 Plate XI

In the foreground is a tank with two fishes, and above it is a blazing hearth towards which jumps a small animal, most probably a hare. To the proper right are two baskets of mangoes; to the left, behind the hare, are an otter and a lizard. Above these can be discerned the legs of another animal, a spouted jar, and the knees of a cross-legged seated figure.

The scene undoubtedly illustrates the Sasa Jātaka which relates how once when King Brahmadatta was reigning in Banaras the Bodhisattva lived in the forest as a young hare. The hare had three friends, a jackal, an otter, and a monkey. The hare advised his friends to give alms, to observe the sacred law, and honor the holy days. One day all the four went to the woods. The otter collected fish; the monkey gathered mangoes; and the jackal took a lizard and a pot of curds from the house of a watchman, but the hare could not collect anything. Sakka appeared in disguise, begging food from the hare, who offered him his body, having nothing else to give. The hare jumped into the fire, but miraculously would not burn.

The Jātaka is also represented at Nagarjunikonda (*MASI* No. 54, Pl. XVIII) and Amaravati (Fergusson, *Tree and Serpent Worship*, Pl. LXXXII, Fig. 2).

Reference: Kala, *Bharhut Vedika*, pp. 25-26, Pl. 12.

31 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .290 × .490 m.
AM 12 Plate XII

The creature in the lunate has a head resembling that of a dog and the body of a fish (Pl. XII, 31a). The mane is rendered by stylized tufts of hair falling on the neck. Above is a decorative band suggestive of embroidery and consisting of overlapping rosettes edged by leaf patterns.

The lunate on the reverse (Pl. XII, 31b) consists of a fragmentary lotus pattern above which is a vine motif with leaves and clusters of fruit.

32 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .510 m. including tenon
AM 39

Above the lunate, which has the usual lotus flower, are pairs of geese separated by blue lotuses. The stone tenon for holding the coping is preserved.

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The reverse also bears a lotus lunate, the band on top consisting of a honeysuckle flower flanked by fish-tailed *makaras*.

33 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .460 × .330 m.
AM 7

Plate XII

The lunate is filled with an abundance of blue lotus flowers and buds issuing from a pot. In the band above are a pair of geese holding flowers in their beaks. They are flanked by motifs of lotus flowers and buds, all issuing from a large leaf.

34 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .470 × .340 m.
AM 6

Plate XII

The lotus plant that fills the lunate consists of a central flower flanked by buds and half-open blossoms, all issuing from a large leaf at the base. A goose is also perched on either side. The band above is decorated with a vine motif.

35 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .287 × .240 m.
AM 25

Plate XIII

Only a small portion of the uppermost section of the post is preserved, its decoration consisting of a large lotus lunate surmounted by a band of oversecting lotuses with beaded edges.

36 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .300 × .301 m.
AM 16

Plate XIII

Only a small portion of the uppermost section of the post is preserved. The outer row of petals of the lotus lunate are curled (Pl. XIII, 36a). The band above consists of a series of blue lotuses organized in a rectangular pattern. On the reverse (Pl. XIII, 36b) the lunate is composed of a *śrīvatsa* with lotuses to the sides; the band above consists of a modified honeysuckle motif with a large central leaf and five pairs of petals issuing from the sides.

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37 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .345 × .300 m.
AM 35 Plate XIII

Only a small portion of the upper section including the tenon for setting the rail coping is preserved. The lunate consists of a lotus bordered by a row of smaller open lotuses separated from each other by pairs of blue lotuses. Above is a band composed of the usual blue lotus and stepped pyramid motif. The lunate on the reverse also contains a lotus and a similar band above.

38 FRAGMENT OF A CAPITAL
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .533 × .305 m.
AM 9 Plate XIV

Facing to the left is the broken head of a sphinx with a rider on its back (Pl. XIV, 38a). Above, on the abacus, are the damaged remains of a leaf pattern with a leaping griffin *(ihāmṛga)* to the side.

On the reverse (Pl. XIV, 38b) are the remains of two winged lions seated back to back each with a rider. Again the abacus is badly damaged, but the acanthus-like foliage with a much worn *ihāmṛga* to the side is visible. At the base is a mortice for receiving the tenon of the shaft.

39 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .555 × .328 m.
AM 36

Only the upper portion, with the usual floral decoration, is preserved.

40 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .650 × .580 m.
AM 49 Plates XV and XVI

Within the lower lunate is a pot-bellied Yakṣa seated with legs crossed. He is shown pulling out of his mouth a heavy lotus stalk which is endowed with a profusion of subsidiary shoots terminating in lotus flowers, buds, and leaves (Pl. XV). The top of the lunate is open and the lotus rhizome with full-blown flowers undoubtedly traveled along the center of the post as in Cat. 23, Pl. IX. The sides of the post are beveled and a blue lotus, above which are honeysuckle ornaments, can be seen on either side. The reverse (Pl. XVI) is almost identical.

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41 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .685 × .510 m.
AM 50

Plates XVII and XVIII

At the base of the post is a seated Yakṣa (Pl. XVII) shown pulling a heavy lotus stalk from his mouth in a fashion similar to Cat. 40. The sides of the post are not beveled. They are bordered by bead-and-reel bands. The reverse (Pl. XVIII) is badly damaged, but bears a Yakṣa at the base from whose navel issue lotus stalks. He carries a cup in the left hand.

Both sides of the post have sockets for holding cross-bars.

42 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .720 × .540 m.
AM 10

Lotus leaves and buds emerge from the sides of the lunate and are carved along the beveled edge. The base of the post, which is roughly dressed, was embedded in the ground.

43 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .760 × .545 m.
AM 53

Plate XVIII

Only the lower portion of the post remains. Geese are shown on lotuses sprouting from the lunate at the base. On the reverse is another lunate with blue lotuses.

44 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .787 × .558 m.
AM 51

The lower portion of the post bears lotus lunates on both sides but is otherwise badly damaged. The roughly worked base is preserved.

45 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.193 × .558 m.
AM 52

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Both sides bear lower lotus lunates with lotuses sprouting at the sides. The roughly worked base is preserved.

46 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .900 × .305 m.
AM 19

Only the lower portion with the usual lotus lunate is preserved.

47 FRAGMENT OF A RAILING POST DEPICTING SCENES FROM THE VESSANTARA JĀTAKA
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.580 × .270 m.
AM 55 Plate XIX

This was undoubtedly one of the terminal or corner posts of the railing and its returns at the four gateways, as it is decorated on two adjacent faces. Unfortunately when put to use later, it was cut horizontally to yield four quarters so that half of each of the panels is missing.

The railing motif divides the post into panels, each of which is provided with a pair of pilasters with campaniform lotus capitals and a roll bracket. The upper panel of one of the preserved faces (Pl. XIX, 47a) depicts Prince Vessantara confirming the gift of his two children to the Brahman Jūjaka by pouring water from an ewer. The lower panel shows the four horses of a chariot, and three figures perhaps to be identified with the Brahman mendicants to whom the generous Prince donated his chariot.

The fragmentary panel on top of the other face (Pl. XIX, 47b) shows an elephant, to be identified with Paccaya, who was also gifted by the Prince even though the prosperity of a kingdom depended upon its possession. In the lower panel we again see the prince riding on a chariot driven by four horses.

At the bottom of the post are crouching Yakṣas, supporting the panel above.

Reference: Coomaraswamy, *Bharhut,* pp. 60-61 and Fig. 39.

48 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .585 × .245 m.
AM 13

Only the center portion with a lotus medallion is preserved.

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49 FRAGMENT OF A RAILING POST
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .540 × .424 m.
AM 14

Only the center portion with the usual lotus medallion is preserved.

50 FRAGMENT OF A CROSS-BAR
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .395 × .659 m.
AM 20

The medallion on the cross-bar takes the form of a lotus with a double row of petals. The reverse also carries a similar lotus medallion.

51 FRAGMENT OF A CROSS-BAR
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .458 × .458 m.
AM 18

The medallion on the cross-bar is similar to Cat. 50. The reverse is badly damaged.

52 FRAGMENT OF A CROSS-BAR WITH MEDALLIONS
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .535 × .770 m.
AM 47

Plate XX

In the center of the lotus medallion, and framed by the stamens, is a male head with protruding eyes and wearing a turban with a large knot. He also wears a torque, a collar, and earrings. A similar head framed by a lotus is on the reverse, the collar having a decoration of overlapping rosettes.

53 FRAGMENT OF A CROSS-BAR MEDALLION
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .520 × .457 m.
AM 21

On both sides is a plain lotus medallion, one of these shown with overlapping leaves in place of the usual corolla.

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54 FRAGMENT OF THE OUTER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .550 × .510 m.
AM 15 Plate XX

Very similar to Cat. 56. Here the upper border of blue lotuses and stepped pyramids is also present.

55 FRAGMENT OF THE OUTER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .550 × .370 m.
AM 14

Very similar to Cat. 54.

56 FRAGMENT OF THE OUTER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, 1.690 × .360 m.
AM 31 Plate XX

The decoration consists of an upper border of blue lotuses alternating with stepped pyramids (cf. Cat. 54, Pl. XX), now missing, a broad central band filled with a lotus rhizome, and a lower border consisting of a row of bells alternating with jeweled buds, both hanging from beaded chains that cross each other to form a continuous row of lozenges. The rhizome itself shows a broad undulating stalk from the nodes of which break forth intermeshing side stems bearing large full-blown lotus flowers, and subsidiary leaves and buds. The flower is naturalistically conceived consisting of a central pistil marked with small circles, rosettes, and other floral marks and ringed by stamens followed by two concentric rows of petals. The closed buds are conical in shape and the cup-shaped leaves are frilled at the edges.

57 FRAGMENT OF THE OUTER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .460 × .270 m.
AM 38

Similar to Cat. 54.

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58 FRAGMENT OF THE INNER FACE OF THE COPING SHOWING AN ELEPHANT WITH RIDERS

Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .450 × .400 m.
AM 48

Plate XXI

The upper and lower borders on the inner face of the coping are the same as on the outer face (cf. Cat. 54, Pl. XX). Within the loop formed by the lotus rhizome is an elephant with two riders, the driver balancing a reliquary casket on the beast's head with one hand, and holding a goad with the other. The man, seated far to the back, holds a banner. The elephant is caparisoned with a rich cloth decorated with four-petaled flowers and weighted by bells attached to the front corner. The head of the elephant is adorned with a beaded fillet on which are strung ornamental axe-heads.

The scenes may refer to the division of the corporal relics of the Buddha, and perhaps formed part of a processional scene, the tail of yet another elephant being visible to the left.

59 FRAGMENT OF THE INNER FACE OF THE COPING WITH JĀTAKA SCENES

Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .914 × .508 m.
AM 46

Plate XXI

Between the usual upper and lower borders of stepped pyramids and pendant bells are reliefs which fill the four compartments formed by the undulating *kalpavallī*. Beginning from the left, we first see a calyx yielding a cloth, probably a lower garment; and two men engaged in conversation within a courtyard formed by three buildings, the structure to the right having three finials. The figure on the left has the right hand raised in the attitude of exposition while the left hand holds an animal. He is conversing with the figure on the right, who listens attentively. Another animal can be seen perched on the roof of the house in the foreground. This roof is gabled, consisting of sloping rafters thatched with grass; the other two roofs are vaulted and supported lengthwise by wooden beams, the ends of which are visible. A circular earring decorated with grooved concentric circles is used as a space filler just above the building on the right. The adjoining panel shows the creeper emitting a four-stranded necklace, circular bangles, and a dancer's anklet (?) fringed with bells. The panel on the far right contains a hut, octagonal in plan, and provided with a domical roof having a finial made of lashed sticks.

Above the two standing figures in conversation is inscribed *gajājātaka saso*, and above the domed hut can be discerned the word *jātake*; translated by Lüders as "the Jātaka of the elephant. The hare . . . in the Jātaka (?)". (For a discussion of the problems raised by the peculiar distribution and wording of the inscription see Lüders, *Bharhut Inscriptions*, pp. 121-122.)

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60 FRAGMENT OF THE INNER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .510 × .300 m.
AM 26 Plate XXII

Between the usual borders is a horse with a rider wearing a fillet around the head. To the left are plump mangoes issuing from the *kalpavallī*.

61 FRAGMENT OF THE INNER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .530 × .310 m.
AM 37 Plate XXII

Below the usual border of stepped pyramids are traces of a relief panel depicting two birds, one a goose and the other a peacock with tail outspread. The inscription reads: *haṁsajātakam,* the Jātaka of the goose. Cunningham, however, identified the scene correctly as an illustration of the Naccha Jātaka in which the golden goose permits his daughter to pick her own husband. She chooses the peacock who dances with joy at this good fortune but unfortunately in so doing immodestly exposes his private parts, whereupon he is refused the bride.

References: Lüders, *Bharhut Inscriptions,* p. 120; Cunningham, *The Stupa of Bharhut,* Varanasi 1962, p. 69, Pl. XXVII, Fig. 11; and J. Ph. Vogel, *The Goose in Indian Literature and Art,* Leiden 1962, pp. 40-41.

62 FRAGMENT OF THE INNER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century, B.C.
Sandstone, .280 × .830 m.
AM 32 Plate XXIII

To the left is a four-stranded necklace with an oblong spacer in the center of each strand; also to be seen are a spiral bracelet or anklet, a jeweled rosette, and a forehead medallion. To the right is a Nāga with hood raised, and a group of human figures only the feet of which are preserved. The lower border consists of the usual chain-and-bell motif.

63 FRAGMENT OF THE INNER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .550 × .530 m.
AM 56 Plate XXII

To the left is a prancing griffin with looped tail followed by lotus leaves bearing a scarf and a four-stranded necklace of heavy beads.

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On the reverse is the usual lotus rhizome with a stepped pyramid and a blue lotus border at the top and the chain-and-bell motif below.

64 FRAGMENT OF THE INNER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .360 × .330 m.
AM 29

Plate XXIII

To the right of a bunch of jack fruits is a panel with a cow grazing between two trees, in one of which is a male figure.

B. M. Barua, "Bharhut Sculpture in the Allahabad Museum," *JUPHS* XIX (1946), p. 50, suggests an identification with the Kuruṅga Jātaka.

65 FRAGMENT OF THE INNER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .380 × .350 m.
AM 40

Plate XXIII

To the left is a horse with raised forelegs; the lotus leaves bear a sash and a beaded necklace. On the reverse is the usual lotus rhizome.

66 FRAGMENT OF THE INNER FACE OF THE COPING
Bharhut, Satna District, Madhya Pradesh
2nd century B.C.
Sandstone, .325 × .385 m.
AM 33

Plate XXII

The *kalpavallī* is shown yielding a waist sash, and Nāgas are to be seen in the panel on the right. The usual chain-and-bell motif comprises the lower border.

67 RAILING POST WITH A YAKṢA FIGURE
Bhita, Allahabad District, Uttar Pradesh
1st century B.C.
Buff sandstone, .530 × .210 m.
AM 57

Plate XXIV

The figure has a full belly; the lower garment is decorated with small incised circles and is secured around the waist by the two ends of the cloth tied in a knot visible over the left leg. The bracelets consist of two rows of heavy beads, and the Yakṣa holds the ends of a triple-stranded necklace in his two upraised hands as though about to wear it around his neck. The earrings are unusual and appear simply to be stalks passed through the earlobes. The head-dress consists of a fillet with three projecting plumes. The face is full, with narrow slanting eyes; the nose is broad, and the lips are thick. The entire physiognomy is reminiscent of the dwarf atlantes on the western gateway of Stupa I at Sanchi and on the southern gateway of Stupa III (cf. Marshall and Foucher, *The Monuments of Sanchi*, Pls. LVII and XLVII).

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The lower portion of the post is missing but the tenon which held the coping in place is visible. On the sides are two sockets to receive the cross-bars of the railing. The back is plain.

68 YAKṢA HEAD
Bhita, Allahabad District, Uttar Pradesh
c. 2nd century B.C.
Buff sandstone, ht. .440 m.
AM 795 Plate XXIV

Only three-fourths of the head is preserved, the portion beyond the left eye being lost. The face is much worn, but the broad and massive brow, the nose with wide and flaring nostrils, the deep lines extending from the nose to the corners of the mouth, the heavy jaw, and the bulging eyes with wide upper and lower lids are clearly discernible. The ear has the finlike helix common to Yakṣa images of this period. The head is bound by a fillet which passes over the brow. The hair must have been tied up in a knot to the side of the head.

69 FRAGMENT OF A *TORAṆA* ARCHITRAVE
Bhita, Allahabad District, Uttar Pradesh
c. 1st century B.C.
Buff sandstone, .290 × .480 m.
AM 67 Plate XXV

The amorous scene, originally enclosed in a panel, shows a man embracing two women, the lady to his left being severely damaged. The head-dress of the woman to his right consists of a tall coiled bun; and her ornaments include a collar, a double-stranded girdle, circular anklets, and large round earrings. The proportions of the body, the fleshy modeling and the emphasized nudity of the female figures are reminiscent of work at Sanchi Stupa I, where the relief, however, is much higher.

The two-footed *makara*, occupying the outer extremity of the architrave, faces inward, and has sawlike teeth, a wrinkled snout, and a curled tail. The body is covered with scales and is cramped in the space allotted to it. The back of the slab is plain.

According to Cunningham the fragment was dug up during the cutting of a road to Chitaoli (*ASIR* X, p. 5, Pl. III, Figs. 1 & 2).

70 RAILING POST WITH A YAKṢA
Kausambi, Allahabad District, Uttar Pradesh
Late 2nd century B.C.
Buff sandstone, .880 × .220 m.
AM 59 Plate XXVI

The top corner of the post is broken and the face of the Yakṣa is damaged. He stands on a *makara*, the feet sloping downwards; the left hand holds an end of the

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scarf, and the raised hand probably held a lotus (cf. Cat. 71, Pl. XXVI). A large turban of decorated cloth with a knot to the right, heavy circular earrings, a many-stranded necklace looped stiffly on the chest, and beaded armlets comprise the ornaments. The lower garment reaches to the knees, is gathered in tight pleats between the legs, and is secured at the waist by a sash which is knotted below the rather full belly, the loose ends falling over the pleats. The *makara* vehicle of the Yakṣa has a curled snout, two front feet, finlike ears behind the eyes, and a looped fish-tail. Below is a pattern of waving incised lines, perhaps representing water.

Cat. 70 and 71 probably form a pair. Each of them has three sockets on either side to accommodate cross-bars.

71 RAILING POST WITH A YAKṢA HOLDING A LOTUS
Kausambi, Allahabad District, Uttar Pradesh
Late 2nd century B.C.
Buff sandstone, .910 × 200 m.
AM 58 Plate XXVI

The figure stands on a railing pedestal, the right knee bent to the side while the head is turned to the left. The right hand is raised to the chest and the left holds a full-blown lotus with projecting corolla. The lips are full, the nose flat, the eyelids ridged, and the brows sharply chiseled. The clothing and jewelry are similar to Cat. 70; but this image wears no necklace, its place being taken by a pleated scarf draped across the neck. The bulge of the stomach is clearly outlined, but is not exaggerated. Again the feet are turned to the side and shown in profile.

72 STANDING YAKṢĪ
Kausambi, Allahabad District, Uttar Pradesh
c. 2nd-1st centuries B.C.
Grey schist, ht. .100 m.
AM Mor 2 Plate XXVII

The statuette is without the head and the portion below the knees. The figure carries a *caurī* over the right shoulder, while the left arm falls to the side. She wears heavy spiral bangles that cover almost the entire forearm, and the legs below the knees were similarly adorned. The head-dress consisted of an embroidered coif, which circled over the plaits behind the shoulders. Other ornaments include a jeweled collar *(graiveyaka)* and a longer necklace which falls between the breasts; a cloth sash tied around the waist; and a many-stranded girdle edged with large beads which holds the lower garment to the hips. The pleated folds of this garment, which is worn in the *sakaccha* fashion, are spread over the left thigh in a manner reminiscent of Bharhut and Bodhgaya.

73 FRAGMENT OF A *MAKARA* CAPITAL
Kausambi, Allahabad District, Uttar Pradesh
2nd century B.C.
Buff sandstone, .420 × .670 m.
AM 60 Plate XXVIII

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The animal is damaged, but was originally endowed with only two front legs. The snout is broken; the open mouth, filled with saw teeth, is bordered by ridged lips. The eyes are bulging and have thick curling eyebrows. The finlike ears are adorned with pendants, each consisting of four strands of beads held together by a rectangular plaque.

The flat modeling of the curled tail, the top and side surfaces of which meet almost at right angles, are strongly reminiscent of Bharhut sculpture of the 2nd century B.C.

The *makara* probably crowned a votive column *(dhvaja stambha)* before a temple or site sacred to Pradyumna, one of the Pañcavṛṣṇis. An image of the same period has also been discovered at Besnagar, ancient Vidiśā.

References: J. N. Banerjea, *Development of Hindu Iconography*, p. 104; de Mallmann, *Les enseignements iconographiques de l'Agni-Purana*, p. 48; *ASIAR*, 1913-14, pp. 188-191, Pls. LIII and LIV; and H. H. Lake, "Besnagar," *JBBRAS* XXIII (1914), Fig. 6.

74 FRAGMENT OF A RAILING POST
Kausambi, Allahabad District, Uttar Pradesh
c. 2nd-1st centuries B.C.
Pink sandstone, .210 × .180 m.
AM 64 Plate XXIX

Only the upper panel of the post remains. A woman is seen supporting herself on the branch of a tree to the left of which stands a much damaged female figure with hands folded in adoration. To the right is a *stambha* which appears to be surmounted by a horse or a lion. The panel is bordered by a row of stepped pyramids above, and is surrounded by a narrow band of floral buds. The uppermost plain section of the post bears an inscription: *Pusasa thabhodhama.*

The panel may well be a representation of the nativity of the Buddha in the *śāla* forest at Lumbini, in which case the main figure could be identified with Māyā; this identification would be further reinforced if the creature represented on the *stambha* were indeed a horse as it has been conjectured that the pillar set up by Asoka at Lumbini was crowned by a horse capital [Vincent Smith, "Monolithic Pillars or Columns of Asoka," *Zeitschrift der Morgenländischen Gesellschaft* LXV (1911), p. 23].

75 FRAGMENT OF A CORNER POST DECORATED WITH STUPAS
Kausambi, Allahabad District, Uttar Pradesh
2nd century B.C.
Buff sandstone, .600 × .150 m.
AM 465 Plate XXIX

The post is decorated on two adjacent faces, both of which are divided into two panels by a decorative railing, each carved in low relief with a stupa motif having a circular railed terrace, a high parabolic dome adorned with a single garland, a heavy *harmikā* with stepped merlons, and a simple *chatra*. The lower portion of the post is missing.

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76 FRAGMENT OF A CROSS-BAR
Kausambi, Allahabad District, Uttar Pradesh
2nd century B.C.
Sandstone, .260 × .410 m.
AM 61 Plate XXXI

The *makara* in the relief medallion has a looped tail and the end of the snout is curled backwards. Behind the two front legs project fins. The saw-toothed mouth, the belly and the tail, and also the rolls of flesh at the shoulder are all emphasized by linear incisions rather than modeled relief. The reverse is plain.

77 FRAGMENT OF A *TORAṆA* ARCHITRAVE
Kausambi, Allahabad District, Uttar Pradesh
1st century B.C.
Buff sandstone, .260 × 1.400 m.
AM 65 Plate XXX

To the left is Gajalakṣmī, the right hand raised in *abhaya mudrā*, the clenched left hand placed on the hip. She stands on a large lotus from the sides of which issue stalks, the tallest pair supporting small elephants lustrating the Goddess with water poured from long-necked jars. The nudity of the Goddess is emphasized though she wears a diaphanous lower garment secured by a girdle consisting of a single strand of beads. The head-dress consists of a fillet with projecting plumes and a central crest jewel. The face is slightly damaged. The earrings are heavy; the single necklace is composed of large beads falling between the breasts; also present are coiled bracelets and large heavy anklets. The feet point to the front, but are turned downwards in order to accommodate them within the frontal plane of the low relief. The proportions of the figure are comparable to those of the female bracket figures on the eastern gate of Stupa I at Sanchi (cf. Marshall and Foucher, *The Monuments of Sanchi*, vol. II, Pl. XLIV).

To the right of the figure was an elephant, only the forehead and trunk of which now survive; and to the left is a bull with lyre-shaped horns. Except for the head, the animal is shown in profile with a foreleg raised, and is adorned by a large garland of twisted strands of jewels with a heavy round clasp.

The die consists of two panels, one of them sloped diagonally at the top and filled with a knot motif formed by two stems with foliate ends, so disposed as to form a swastika. The other panel contains a triton with two fish-tails which are raised and clasped by the arms. The stomach bulges gently and the loins are covered by a leaf-like cloth that is strung to the girdle. The necklace seems to be made of lotus petals and the diadem has a pointed crest. The face is round, with puffy cheeks, and the wide-open eyes have ridged lids. The helix of the ear is shaped like a fin.

At the outer end of the architrave, and facing inwards, is a two-legged *makara* with looped tail and a double row of saw-teeth with large fangs.

The occurrence of Lakṣmī or Śrī in the center of a *toraṇa* architrave is interesting for she is found in a similar position, no doubt in her capacity as the guardian deity of the door, in much later temples, notably those of Orissa.

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The back of this fragment is plain. On top are mortice holes indicating that the *toraṇa* had at least two architraves.

Reference: J. N. Banerjea, *Development of Hindu Iconography*, 2nd ed., p. 375.

78 FRAGMENT OF A *VEDIKĀ* COPING
Kausambi, Allahabad District, Uttar Pradesh
2nd century B.C.
Sandstone, .230 × .670 m.
AM 66 Plate XXXI

The coping consists of a lotus rhizome, the segments filled with blue lotuses. The projecting band on top has a design consisting of alternating bells and buds suspended from an astragalus, all carved in very low relief. The base is missing.

A very similar design is found at Bodhgaya (Coomaraswamy, *La sculpture de Bodhgaya*, Pl. XLI, 4) and also at Mathura (Smith, *Jaina Stupa of Mathura*, Pl. LXXIX).

79 CORNER POST OF A RAILING WITH YAKṢA FIGURES
Nagod, Satna District, Madhya Pradesh
Late 2nd century B.C.
Purple sandstone, .630 × .180 m.
AM 68 Plate XXXII

The face and part of the turban of the Yakṣa on the left are damaged (Pl. XXXII, 79a). The hands, in *añjali mudrā*, are pressed against the chest. He stands on a *makara*, feet turned to the side. The dress is similar to Cat. 70 and 71 from Kausambi; but in addition to the long necklace, a small collar and an upper garment are also present. The turban, too, is a little smaller and not as heavy while the bulbous projection is in the center rather than on the side. The Yakṣa on the other face of the railing (Pl. XXXII, 79b) stands on a dwarflike figure and is almost identical.

The work is in higher relief than what is observed at Bharhut; but the angular outline and cubical form, characteristic of the sculpture there, persist.

The two remaining sides have mortices for receiving three cross-bars.

The post is apparently referred to in Cunningham, *The Stupa of Bharhut*, London 1879, p. 13 and illustrated in Pl. V of the same publication. He claims to have discovered it and another post in the same style in two villages near Bharhut. Cunningham believes that they belonged to an outer railing which surrounded the main railing, but the existence of the former is quite uncertain. The post was collected by the Allahabad Museum from Nagod.

80 HEADLESS YAKṢA
Pratapgarh, Pratapgarh District, Uttar Pradesh
2nd century B.C.
Buff sandstone, 1.150 × .440 m.
AM 1 Plates XXXIV and XXXV

The figure is damaged, the head, arms, lower legs and the feet being lost. Traces of the left hand, resting at the hip, are present. The figure is frontally con-

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ceived, and must have stood erect with the weight equally distributed on both feet. The shoulders are broad; and the torso, except for a slight protuberance at the belly, is flat.

The workmanship is very similar to Bharhut, particularly in the stiff line and cubical form. Even though the image is technically carved in the round it is essentially a bilateral relief, more so than any of the other free standing Yakṣas of this period.

81 FRAGMENT OF A LION
Provenance unknown
c. 2nd century B.C.
Buff sandstone, .240 × .400 m.
AM 1079 Plate XXXIII

The animal is carved in the round and is in this respect a rare example of its type and period. The square head is framed by a stylized mane; the mouth is bordered by flat ribbonlike lips, and the teeth, except for the fangs, are shaped like square blocks; the thin and flat tongue droops limply out of the mouth. All the four legs are broken off.

FIRST THROUGH THIRD CENTURY A.D.

82 TORSO OF A BUDDHA IMAGE
Bhita, Allahabad District, Uttar Pradesh
c. 2nd century A.D.
Pink sandstone, .540 × .400 m.
AM 71 Plate XXXVI

The Buddha image, obviously imitating a Mathura prototype (cf. Cat. 85, Pl. XXXVII), is shown wearing an *antaravāsaka* secured by a flat ribbonlike girdle knotted over the right thigh. The diaphanous *saṁghāṭī* passes over the left shoulder, the folds being shown over the loins, the left shoulder and arm and also in the area between the arm and the body. The left hand is clenched and held just above the left thigh, the loose end of the *saṁghāṭī* being draped over it and allowed to fall to the side. A *śrīvatsa* sign is lightly incised on the chest.

The modeling of the torso is full but lacks the emphasized fleshiness of examples from Mathura proper. This is particularly noticeable in the region around the navel and the breasts. In this respect the image is reminiscent of the headless Buddha image of Sarnath (Vogel, *La sculpture de Mathura,* Pl. XXVIII-b) which is also a copy of a Mathura specimen, namely the famous image dedicated by the monk Bala, near which it was discovered. There also the contours of the body flow more smoothly and we have the same generalized modeling of the stomach. The deep navel that further accentuates the softness of the belly in mathura examples is absent.

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83 HEAD OF A YAKṢA
Bhita, Allahabad District, Uttar Pradesh
c. 2nd century A.D.
Spotted red sandstone, ht. .110 m.
AM 979 Plate XXXIII

The cheeks are puffy, and the eyes bulge, recalling the facial features of corpulent Jambhala images from Mathura (Vogel, *La sculpture de Mathura*, Pl. XLIX). The Yakṣa is shown stretching the corners of his lips with the fingers of his clenched fists and in this respect is strongly reminiscent of a Yakṣa of Mathura workmanship and material found at Ahichchhattra. The crouching figure was the stand of a quern, supporting a flat slab on its back. Cf. K. D. Bajpai, "A New Yakṣa image from Ahichchhatra," *JUPHS* XXIV-XXV (1951-1952), pp. 193-195 and Pl. facing p. 190.

84 HEAD OF A NĀGA IMAGE
Jhusi, Allahabad District, Uttar Pradesh
c. 2nd century A.D.
Pink sandstone, ht. .290 m.
AM 858 Plate XXXIII

The head is considerably worn, and of the serpent canopy only five hoods survive. The raised right hand is held above the head, just below the hoods, in a spirited gesture which has been interpreted by Vogel, *Indian Serpent Lore*, p. 42, as showing the Nāga in the act of striking. The same author also suggests that the raised hand may signify the downpouring of rain by analogy with the similar gesture of the Universal Monarch *(cakravartin)* who thereby causes a shower of coins from the skies (*ibid.*, p. 282). The position of the hand in the present image, just below the Nāga hoods rather than raised towards the sky, does not appear to support this interpretation. Note the triangular shape of the turban plaque.

85 STANDING BODHISATTVA DEDICATED BY BUDDHAMITRĀ
Kausambi, Allahabad District, Uttar Pradesh
Dated *anno* 2, perhaps A.D. 80
Spotted red sandstone, 1.120 × .420 m.
AM 69 Plate XXXVII

The head and right arm are missing. The left arm is held akimbo, the clenched fist resting against the upper hip. The figure stands in *samabhaṅga* posture, the legs placed apart. Between the legs is a bouquet consisting of five lotus buds and one full-blown lotus flower. To the left of the figure, below the *saṁghāṭī* folds, are *aśoka* flowers.

The Buddha wears a diaphanous *antaravāsaka* reaching below the knees, a *saṁghāṭī* covering the left shoulder and arm, and a ribbonlike girdle, knotted on the right side, with the loose ends falling over the thigh. The folds are indicated by light incisions and grooved ridges. The fleshy modeling of the torso, the powerful legs spreading outwards below the knees, and the broad, square shoulders are features

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shared in common with other images of the early phase of the Kuṣāṇa school of Mathura. On the back are traces of a halo with scalloped edge.

This figure is a product of the great workshops at Mathura from where it was exported to Kausambi, its actual find spot. The similarity to the Bala image, also made at Mathura, but found at Sarnath, is striking (cf. *ASIAR*, 1904-05, Pl. XXVI a-d). The nun Buddhamitrā, who dedicated this image, is also associated with the Sarnath image, being mentioned in the long inscription on the stone post which supported the umbrella (Sahni, *Catalogue of the Museum of Archaeology at Sarnath*, p. 35).

The square pedestal bears the following inscription [*EI* XXIV (1937-38), p. 212].

Line 1 [*Ma*]*h*[*ā*]*rājasya Kaṇ*[*i*]*shkasa saṁva*[*tsa*]*r*[*e*]*2 h*[*e*] *2 di 8 Bodhisatvo(ttvaṁ) pra*[*ti*]—

Line 2 [*shṭhā*]*payati bhikhuṇi Buddhamitrā trepiṭ*[*i*]*kā bhagavato Buddhasa cha*[*ṁ*]*kame*

"In the year 2 of *Mahārāja* Kaṇishka, on the 8th day of the 2nd (month) of Hēmanta, (Buddhist) nun Buddhamitrā, who is well-versed in the Tripiṭaka, sets up *(this image of)* Bodhisattva at the promenade of the Lord Buddha."

This figure, being dated in the second year of Kaṇiṣka, is the earliest dated Buddha image known. A. Ghosh, *IHQ* X (1934), p. 575 suggests that the date is perhaps to be read as *anno* 22 and not 2.

References: *Annual Bibliography of Indian Art and Archaeology*, IX (1934), p. 10, Pl. C; A. Ghosh, "The Kosam Inscription of Kaṇishka," *IHQ* X (1934), pp. 575-576; K. G. Goswami, "A Newly Discovered Inscription of Kanishka," *Calcutta Review* July 1934, pp. 83-84 and "Kosam Inscription of (the reign of) Kaṇishka, the year 2," *EI* XXIV (1937-38), pp. 210-212.

86 STANDING BUDDHIST MONK (?)
Kausambi, Allahabad District, Uttar Pradesh
c. 2nd-3rd centuries A.D.
Sandstone, .680 × .200 m.
AM 526 Plate XL

The figure, with right hand raised to the level of the shoulder in *abhaya mudrā* and the left hand hanging loosely to the side, wears an *antaravāsaka* reaching to a little below the knees above which is wrapped another piece of cloth leaving a wedge-shaped opening between the legs. The upper portion of the body is bare, the *saṁghāṭī* not being worn. The head is large and heavy, the hair is plain and no *uṣṇīṣa* is depicted. The circular halo has a scalloped edge and is incised with radial lines. The modeling is loose and flabby, the workmanship coarse and of a type observed in late Kuṣāṇa images of the Mathura school (cf. van Lohuizen-de Leeuw, *The "Scythian" Period*, Pl. XXXVII, Fig. 63 and Rosenfield, *The Dynastic Arts of the Kushans*, Fig. 42).

Iconographically the image has several unusual features which make its identification problematical. If it is an image of the Buddha, the peculiar lower garments and the absence of the *saṁghāṭī* and the *uṣṇīṣa* are difficult to explain. On

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the other hand the *abhaya mudrā* and the presence of clothing make its identification with a Jaina Tīrthaṅkara uncertain. Is it possible that the image represents a Buddhist saint or monk?

87 SEATED YAKṢA
Kausambi, Allahabad District, Uttar Pradesh
c. 1st century A.D.
Speckled Chunar sandstone, 1.380 × .620 m.
AM 70 Plate XL

The figure is carved from a fragment of an Asokan column, its diameter determining the somewhat constricted shape of the arms. Traces of the original polished surface are to be seen on the sides of the arms and next to the legs.

The squat, dwarfish figure is seated in *paryaṅkāsana* on a stool with both the legs lowered so that the feet touch the ground. The face is flat and broad with protruding eyes and ridged eyelids. The mouth, open in a grimace, reveals fanged teeth; and traces of a thin moustache with upturned points are visible above the lips. The torso is squat and corpulent, the chest set off from the belly by folds of flesh. The cylindrical cap is adorned with a circular plaque of a type associated with Kuṣāṇa sculpture at Mathura. The *dhotī* is diaphanous, reaching to below the knees, and is deeply incised below the belly. A thick *upavīta* with a knotted clasp, a collar decorated with square and circular plaques, and spiral earrings, can also be seen. Both the hands rest at the knees; the right is cupped, the left holds a boar by the hind feet, the animal's body dangling between the Yakṣa's legs.

88 CATURMUKHA LIṄGA
Kausambi, Allahabad District, Uttar Pradesh
c. 2nd century A.D.
Sandstone, ht. 1.435 m.
AM 636 Plates XXXVIII and XXXIX

The image had a square roughly dressed base that served as a tenon above which is the circular shaft of the Liṅga with a rounded top. Originally four heads were carved around the Liṅga but of these one, adorned with a tall *jaṭājūṭa*, is almost totally destroyed while another is but half preserved (Pl. XXXIX, 88d). Of the two other heads one wears a tall turban with a large circular central piece adorned with a jewel (Pl. XXXVIII, 88b); another shows Śiva in his fierce aspect, with bared teeth and traces of a moustache, the hair matted close to the head (Pl. XXIX, 88c).

89 FRAGMENT OF A BUDDHA IMAGE
Kausambi, Allahabad District, Uttar Pradesh
Dated *anno* 83, perhaps A.D. 161
Red sandstone, .210 × .182 m.
AM Ins 23 Plate XLI

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The fragment belonged to a seated Buddha image imported from Mathura of a type in which the crossed feet are covered by the *saṁghāṭī*. All that is preserved is the lower left side showing the *saṁghāṭī* as being relatively thick with rather full folds. The pedestal consisted of a plain slab supported by lions, the head of one of the lions being preserved.

On the slab is an inscription which reads: *Śrī Bhadramaghasya va 83*. The gift of Sri Bhadramagha, the year 83.

There has been some speculation as to the era in which the inscriptions of the Magha kings are dated. The Gupta, Cedi, and the Kuṣāṇa era founded by Kaṇiṣka have all been suggested (V. V. Mirashi, "Dates of some Early Kings of Kausambi" in *Studies in Indology* Vol. I, pp. 141-145) mainly on the basis of paleography. The style of the sculpture, however, both of this fragment and a much better preserved example in the Allahabad University Museum also dedicated in the year 83 of Bhadramagha would suggest the Kuṣāṇa era (*Annual Bibliography of Indian Art and Archaeology for the year 1948-1953*, p. xliv, Pl. Vb). If it began in A.D. 78, the image would be dated A.D. 161.

90 FRAGMENT OF A COSMETIC TRAY
Kausambi, Allahabad District, Uttar Pradesh
c. 1st-2nd centuries A.D.
Grey schist, .058 m.
AM Mor 21 Plate XLI

Less than a fourth of the tray is preserved, but it was apparently decorated with a drinking scene of the type illustrated in John Marshall, *The Buddhist Art of Gandhara*, Cambridge 1960, Plate 14, Fig. 16. A woman is extending a cup to a man holding a lance. Behind her is yet another male figure holding a spear.

The tray is surely an import from the Gandhāra region and shows that objects from that area reached as far east as Kausambi.

91 BUST OF A BODHISATTVA IMAGE
Mathura, Mathura District, Uttar Pradesh
2nd century A.D.
Spotted red sandstone, ht. .180 m.
AM 74 Plate XLI

The figure wears a beaded collar and a narrow V-shaped necklace. The hair is done in curls, and the halo is scalloped at the edges.

92 MALE HEAD
Mathura, Mathura District, Uttar Pradesh
c. 2nd century A.D.
Spotted red sandstone, ht. .160 m.
AM 867 Plate XLII

All that is left of the characteristic turban of the Kuṣāṇa period is the braided fillet above the forehead. The upper eyelid droops distinctly over the eye.

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93 MALE HEAD
Mathura, Mathura District, Uttar Pradesh
c. 2nd century A.D.
Spotted red sandstone, .100 m.
AM 88 Plate XLII

The hair is fastened with a fillet and arranged in horizontal rows of curls falling over the ears. These are rendered by short semicircular incisions. The coiffure is unusual and indicates that the head may have belonged to the image of a secular personage.

94 JINA HEAD
Mathura, Mathura District, Uttar Pradesh
c. 2nd century A.D.
Buff sandstone, .110 m.
AM 80 Plate XLII

The hair is done in large snail-shell curls. Note particularly the bushy eyebrows, the hairs of which are shown by incisions. The pupils of the eye are clearly indicated.

95 BUST OF A WOMAN
Mathura, Mathura District, Uttar Pradesh
c. 2nd century A.D.
Spotted red sandstone, ht. .140 m.
AM 119

The circular puff of hair above the forehead, the beaded earrings and the necklaces are characteristic of the Mathura style. The curve of the scarf, as it passes over the shoulders, is also visible.

96 FRAGMENTARY BUST OF A WOMAN
Mathura, Mathura District, Uttar Pradesh
c. 2nd century A.D.
Spotted red sandstone, .210 × .180 m.
AM 116 Plate XLII

The image is badly mutilated; the arms, body and part of the head-dress are missing. She wears a beaded collar, earrings of pearl tassels, and a head-dress consisting of a twisted roll of pearl-encrusted cloth. Above it is a heavy 'bonnet', the sides of which consist of hachured panels terminating in four-petaled rosettes. The top of the 'bonnet' flares out above the head in what may have been a hoodlike shape. Above the left shoulder rises a sheaf bound by a pearled rope.

This type of head-dress is seen on several female figures from Mathura. One of these (Vogel, *La sculpture de Mathura,* Pl. XL, p. 47) is identified by Vogel as the queen of the Nāgīs. This is, however, far from certain in as much as various other

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female Divinities including Pārvatī and Lakṣmī (Mathura Museum Nos. 15.879, 2660) have similar 'bonnets'.

97 BUST OF A WOMAN CARRYING A *CAURĪ*
Mathura, Mathura District, Uttar Pradesh
c. 2nd-3rd centuries A.D.
Spotted red sandstone, .170 × .160 m.
AM 98

The *caurī* is held in the upraised right hand and flaps over the shoulder. The earrings consist of long strands of pearls.

98 STANDING BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .457 × .203 m.
AM 130 Plate XLIII

The lower legs, the arms, and most of the halo are missing.

The right knee is bent, giving the figure a gently swaying movement. The face is full, round, and softly modeled with large eyes and thin lips. The hair is done in wavy strands and covers both the head and the *uṣṇīṣa* which is encircled by a plain fillet. The robe falls in three heavy folds at the neck and is draped over the left shoulder.

99 STANDING BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .390 × .500 m.
AM 133

The Buddha stands facing forward, the left hand holding an end of the robe, the right hand, now missing, probably raised in the *abhaya mudrā*. The head has been reset. Only a small fragment of the halo survives, and the feet are lost. The wavy hair is combed back over the head and the *uṣṇīṣa*. The face is worn but is more softly rendered than Cat. 98, Pl. XLIII and is large in proportion to the rest of the body.

The robe, which covers both shoulders, is done in drooping folds and pleats with widely spaced and lightly incised ridges. The treatment of cloth folds differs from the narrower, crisper, and more angular treatment observed in Cat. 98, (Pl. XLIII), 104 and 106.

100 THE MIRACLE OF ŚRĀVASTĪ
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Blue schist, ht. .380 m.
AM 142

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The Buddha, nimbate, stands on a stool, water issuing from his feet. The flames, sometimes shown issuing from the shoulders, are not depicted. The head with its rather large and bulbous *uṣṇīṣa* is covered with heavy curls crossed by incisions. The robe *(saṁghāṭī)* covers both the shoulders and clings to some portions of the rather squat body. The five subsidiary figures in attendance wear Kuṣāṇa turbans. The figure on the lower right has the upper garment tied around the waist over the *dhotī*.

The top of the stele is bordered with a simple saw-tooth design.

Reference: J. Hackin, *La sculpture Indienne et Tibetaine au Musée Guimet*, Paris 1931, p. 8, Pl. XII.

101 STANDING BUDDHA WITH ATTENDANT VAJRAPĀṆI
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Blue schist, .160 × .120 m.
AM 135

The piece is badly damaged; the heads and feet of both the figures are missing. Although the robe of the Buddha indicates a certain feeling for the plastic, the incision of the folds is rough and cursive.

102 SEATED BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .500 × .250 m.
AM 128 Plate XLIV

The Buddha is seated in *padmāsana* the knees projecting beyond the lotus seat. The *saṁghāṭī* covers both the shoulders and the folds form schematically disposed ridges running in parallel lines across the shoulders. The hair, too, forms a symmetrical pattern of wavy lines. The eyes are downcast with drooping eyelids. The small round halo is quite plain. The lotus seat has a double row of drooping petals.

103 SEATED BUDDHA
West Pakistan (ancient Gandhāra)
2nd century A.D.
Blue schist, .570 × .280 m.
AM 127 Plate XLV

The Buddha, nimbate, is seated in *dhyāna mudrā* the head tilted slightly forward. The features are sharply chiseled, with rather narrow eyes, a prominent *ūrṇā* and thin lips. The wavy hair is combed backwards and over the *uṣṇīṣa*. The robe, covering both the shoulders, falls in schematically arranged folds consisting of raised ridges more sharply incised on one edge than the other, the end falling beneath the left wrist. The seat consists of a beaded cushion placed over a piece of cloth. On it are carved monastically garbed devotees standing at the sides, and another kneeling in the center.

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104 SEATED BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .320 × .180 m.
AM 134

The neck of the figure has been reset; the halo and the right hand are damaged; and a hole has been drilled under the left arm.

The Buddha sits with legs folded, the left hand holding the end of the *saṁghāṭī*, the right raised in *abhaya mudrā*. The hair is depicted by incised lines which run over both the head and the *uṣṇīṣa*.

105 SEATED BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd-3rd centuries A.D.
Grey schist, .210 × .200 m.
AM 144

The fragment probably formed part of the pedestal of a larger image. The seated Buddha is in *dhyāna mudrā* both the hands concealed beneath the front fold of his robe. On either side are devotees wearing Kuṣāṇa period turbans.

The hair of the Buddha, combed backward, is rendered by wavy lines. The folds of the heavy robe are lightly incised. On the top is a molding decorated with the *śrīvṛkṣa* pattern.

106 SEATED BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .190 × .160 m.
AM 136

The Buddha, now headless, sits in *dhyāna mudrā* hands resting in the lap. The *saṁghāṭī* covers both the shoulders and knees and falls in a semicircular loop to entirely cover the feet.

107 THE BODHISATTVA MAITREYA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Blue schist, .840 × .310 m.
AM 131 Plate XLVI

The moustached figure stands with left knee bent, the weight of the body resting on the right leg. Both the arms are broken and the plain circular halo is damaged. The wavy hair is parted in the center, combed sideways, and tied in a bun on the top. A pearl fillet circles the brow and is looped around the bun. Short locks of hair fluff out at the sides and fall down to the shoulders. In addition to a broad

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collar and a longer necklace which ends in a pair of tritons holding a pendant amulet case, he wears an *upavīta* threaded with amulets and two more strands one passing over the shoulder and the other through the armpit. The *dhotī* is secured by a girdle with a lion-face buckle, its two ends terminating in knobs falling stiffly between the legs. The folds of the *dhotī* over the left leg are wedge-shaped, those over the right are done in accentuated waves. The upper garment is thrown over and around the left shoulder and covers the trefoil armlet. Sandals are worn on the feet and the dado of the pedestal shows six worshippers adoring a turban.

For comparable figures see Harald Ingholt, *Gandharan Art in Pakistan* New York 1957, p. 135, fig. 290 and Benjamin Rowland, *Gandhara Sculpture from Pakistan Museums,* New York 1960, p. 22.

108 SEATED MAITREYA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .550 × .360 m.
AM 140

The upper half of the image is badly damaged; a portion of the plain halo and the right hand are also missing. The God holds a flask in the left hand. The hair is pulled to the top of the head and tied in the usual double loop, secured with a jeweled fillet. The sacred thread is strung with amulet cases. The folds of the lower garment and the scarf which passes over the left shoulder and up over the right arm are rendered sharply. The lion seat is covered with a piece of cloth in front of which is placed an atlantes supporting a basket containing lotus buds.

109 INCIDENTS FROM THE LIFE OF THE BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Blue schist, .190 × .660 m.
AM 2677 Plate XLVII

The scenes are placed in panels formed by Indo-Corinthian pilasters with square tapering shafts. They progress from the right to the left, in the order of *pradakṣiṇā,* and undoubtedly decorated the base of a stupa.

In the panel on the right is the Buddha, seated with the right hand raised in *abhaya mudrā* the left holding an unidentified object. It would appear that on either side are monks (or one monk performing *pradakṣiṇā*) serving the Buddha from bowls which they carry in their hands.

The next panel shows the Buddha, right hand raised in *abhaya mudrā,* discoursing with a monk who holds what appears to be a roll of paper. On his left is the bearded Vajrapāṇi, wearing a toga which leaves the chest bare.

To the extreme left is the well known representation of the monkey offering a bowl of *madhu* to the Buddha. The animal is first seen to the left of the Master and then again to the right. The Buddha, nimbate, is seated under a tree with a lay attendant on either side. He holds the gifted bowl of *madhu* in the left hand.

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The pilasters support an interrupted architrave with a saw-tooth design and a cornice, the upper edge of which is decorated with an astragalus molding.

110 NATIVITY OF THE BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Blue schist, .320 × .418 m.
AM 126 Plate XLVII

Māyā is in the center holding the branch of the *śāla* tree with her right hand, the left hand being placed around the shoulder of her sister Mahāprajāpatī on whom she leans for support. To the left is a woman holding what appears to be a whisk and another with a spouted water pot. The child, nimbate, is just emerging from Māyā's right side, the God Indra stretching out a towel in order to receive him. Behind him are two other figures, one with hands folded in adoration and the other waving a piece of cloth and touching his lips with a finger in a gesture expressing amazement. The rejoicing in the heavens is symbolized by musical instruments floating at the top.

111 THE TRIUMPHAL ENTRY OF THE BUDDHA INTO RĀJAGṚHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .350 × .160 m.
AM 138 Plate XLVII

To the right is the Buddha, accompanied by Vajrapāṇi, monks and laity, entering Rājagṛha, the gate of the city being shown to the left. He is preceded by Śakra, disguised as a *māṇavaka* who is announcing the approach of the Buddha by beat of drum. The fragmentary panel to the left shows a group of people carrying bowls of food to feed the Buddha's party who were guests of the king Bimbisāra.

112 CREMATION OF THE BUDDHA
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .120 × .220 m.
AM 124 Plate XLVIII

The figures standing at the side of the pyre are pouring clarified butter into the blazing fire from pots attached to the end of poles.

113 THE CULT OF THE BUDDHA'S ALMS BOWL
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Grey schist, .180 × .150 m.
AM 125

The bowl is shaded by a canopy; the remains of two figures, one of them with hands folded in adoration, can be seen to the side.

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114 FRAGMENT OF A PEDESTAL DEPICTING THE ADORATION OF A BODHISATTVA
West Pakistan (ancient Gandhāra)
c. 2nd-3rd centuries A.D.
Blue schist, .260 × .200 m.
AM 139

Of the image proper only one sandaled foot remains. The relief on the pedestal shows a Bodhisattva, his hair dressed in a chignon, sitting under the shade of a tree; on his left are three devotees, a monk and a lay couple. At the corner is an Indo-Corinthian pilaster with a square tapering shaft.

115 LION AND WOMAN
West Pakistan (ancient Gandhāra)
c. 2nd century A.D.
Blue schist, .240 × .100 m.
AM 141 Plate XLVIII

A part of the lion's mouth and the upper portion of what appears to be a female figure standing between the legs of the animal are missing. It is likely that the sculpture, when complete, showed a lion being fed or watered by a Yakṣī. Cf. Ingholt, *Gandharan Art in Pakistan* p. 171, fig. 453, where the figure is male, judging from the dress.

The lion has a heavy wreath around the neck; the upper cloth of the female figure has slipped, baring the back. The work is vigorous, and possesses a considerable sense of volume.

116 HEAD OF BUDDHA
West Pakistan (ancient Gandhāra)
2nd-3rd centuries A.D.
Stucco, ht. .180 m.
AM 145 Plate XLVIII

The lips and nose are damaged. The head and the *uṣṇīṣa* are covered by hair disposed in symmetrically waving lines. The hair line dips a little over the center of the forehead; the openings of the eyes are rendered by narrow slits.

117 MALE HEAD
West Pakistan (ancient Gandhāra)
c. 2nd-3rd centuries A.D.
Stucco, ht. .130 m.
AM 143 Plate XLIX

The top of the head is missing, the nose is broken, the left cheek and chin are damaged. The head and brow are circled by a bandeau forming part of a turban or crown. Locks of curled hair fall over the ears. The eyelids come to a point at the sides. The upper lip is bow shaped, the features masklike in appearance.

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118 MALE HEAD
West Pakistan (ancient Gandhāra)
c. 2nd-3rd centuries A.D.
Stucco, ht. .150 m.
AM 132 Plate XLIX

The nose has been reconstructed, the rest of the face is chipped. The hair is tied with a fillet having a central ornament and is arranged over the forehead in a series of corkscrew curls.

FOURTH THROUGH SEVENTH CENTURY A.D.

119 *ĀMALASĀRAKA*
Banaras, Varanasi District, Uttar Pradesh
c. 6th-7th centuries A.D.
Buff sandstone, .445 m. diameter
AM 712

The *āmalasāraka* is spheroid, considerably flattened at the top and bottom. It is divided into sixteen segments, formed by broad, shallow grooves. A small finial with *bījapūraka* is affixed at the top. A circular tenon can be seen at the base.

120 VIṢṆU
Bhita, Allahabad District, Uttar Pradesh
Late 4th century A.D.
Buff sandstone, .740 × .460 m.
AM 440 Plate L

The God stands erect, facing to the front, and carrying a *bījapūraka*, the mace *(gadā)*, a large discus *(cakra)*, and a conch *(śaṅkha)* in his four hands. His ornaments include a cylindrical crown with festoons hanging from circular plaques, a *vanamālā* reaching to the thighs, a plain necklace, and dissimilar earrings. The lower garment is secured by a plain girdle. The soft modeling, squat proportions and iconographic features such as the raised mace and the large discus and conch are features reminiscent of late Kuṣāṇa Viṣṇu images from Mathura (cf. V. S. Agrawala, *Studies in Indian Art*, Fig. 106); but the shape of the crown and the modeling of the face recall images of the early 5th century from Udayagiri and Vidisa.

121 BUDDHA HEAD
Bhita, Allahabad District, Uttar Pradesh
5th century A.D.
Pink sandstone, ht. .330 m.
AM 229 Plate LI

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The head is strongly reminiscent of the Gupta style at Mathura (cf. Cat. 205, Pl. LXX, and Vogel, *La sculpture de Mathura*, Pl. XXXII). Nevertheless the linear features of the face are softened and more in keeping with the delicate handling characteristic of the Sarnath school.

122 DECORATED PILLAR
Bhita, Allahabad District, Uttar Pradesh
5th century A.D.
Buff sandstone, ht. 1.900 m.
AM 513 Plate LI

The pillar consists of a square, gently tapering shaft, one face of which is plain. It rests on a *ghaṭa-pallava* base, and is clasped above by a band composed of floriated *kīrttimukhas* spouting pearl festoons. Above the band are demi-medallions with beaded borders containing a goose with floriated tail, a lotus, and a Yakṣa whose body is floriated from the waist down. He holds a lotus in his hand. Next is a short octagonal section, again clasped by a band of floral scrolls and festoons surmounted by lotus demi-medallions separated from each other by blue lotuses, and then a sixteen-sided section topped by a petaled molding above which is the *ghaṭa-pallava* capital proper, surmounted by a plain square abacus.

BHUMARA

During the course of excavations at Bhumara, R. D. Banerji discovered a large number of fragments consisting of rectangular slabs of stone divided into panels generally filled with *gaṇas* alternating with floral or other decorative motifs (cf. *PRASI, WC*, 1920-1, p. 96 and R. D. Banerji, *Siva Temple at Bhumara*, p. 2). Several of these were removed to the Indian Museum at Calcutta and most of the remainder to the Allahabad Museum where they form a very important part of the Gupta collections. Banerji considered these fragments to have constituted a kind of dado around the lower wall of the *maṇḍapa*, but the discovery and study of a temple dedicated to the Vāmana incarnation of Viṣṇu at Marhia, Jabalpur District, M.P., leads me to suggest that they were instead part of the superstructure, and constituted the 'walls' of the stepped *bhūmis* (storeys) of the *śikhara*. (See Pramod Chandra, "A Vāmana temple at Marhia and some reflections on Gupta architecture," *Bulletin of the American Academy of Benares*, forthcoming.) This is contrary to the commonly held view that the Śiva temple at Bhumara was flat-roofed; but the presence of other fragments, notably cornice moldings, *candraśālās*, and *āmalasārakas* makes such a conclusion inescapable.

The rectangular paneled slabs can be divided into four groups. The first group, (Type 1), which is the largest in size (average ht. .330 m.), is divided by means of pilasters with a shaft that is square at the base and octagonal and sixteen-sided above. The capital consists of a pot resting on a circular molding. A lunate containing a half-lotus adorns the top of the square section of the shaft, and the square abacus is also decorated with floral motifs. The pilasters are so spaced that they form panels of two sizes, the narrower ones containing figures of *gaṇas*, generally shown

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dancing, playing on musical instruments or holding weapons; while the large ones are filled with a variety of floral ornaments and *grāsamukhas*.

The second group (Type 2) is very similar to the first but smaller (average ht. .200 m.), and without the pilasters. Instead, plain vertical bands are used as dividers and the top corners are sometimes filled with a motif that resembles a roll bracket.

The third group (Type 3; average ht. .235 m.) also lacks pilasters, and the floral motifs too are omitted. A consistent arrangement is followed with regard to the decoration so that we have repeated groups in which panels containing standing figures in *tribhaṅga* pose, obviously worshippers, and panels containing dwarf *gaṇas* alternate with empty arched niches. The standing figures, visible only above the knees, hold a flower in the right hand, the left hand resting on the thigh. The *gaṇas* frequently stand in a similar posture.

The fourth group (Type 4) is a variant of the third. It is of nearly the same size (average ht. .240 m.), but *mithuna* couples and floral panels instead of the standing figures and *gaṇas* alternate with arched niches.

123 FRAGMENT OF THE LEFT SIDE OF A SURROUND
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, .888 × .584 m.
AM 151 Plate LII

The fragment, broken a little less than halfway from the top, appears to have belonged to a relatively small doorframe of no more than three bands. At the base of the innermost band is Gaṅgā standing on a *makara*. The posture is swaying and graceful, the left hand is raised and must have held a pot, and the right hand is lowered to the side. The Goddess wears a diaphanous lower garment, the end of a fluttering scarf being visible behind the right hand. The simple ornaments consist of an *ekāvalī* and large circular earrings *(tāṭaṅka cakra)*. The hair is done in *dhammilla* fashion. A diminutive female attendant shields her with a *chatra*, while a Mālādhara-deva hovers near her head. Above the Goddess is a chequered panel, and above that a foliated lotus rhizome issuing from the navel of a seated dwarf Yakṣa.

The central band of the jamb *(stambhaśākhā)* consists of a pilaster with an overflowing pot base, a square shaft decorated with a chequered panel, *candraśālikā* with *kīrttimukha*, and a demi-rosette above a band filled with foliated scrolls. A short octagonal upper section with female *caurī*-bearers standing against the side chamfers and a partly preserved *ghaṭa-pallava* capital provide the transition to the crosset.

The outer band of the doorjamb consists of palmates clasped by a floral plaque *(śrīvṛkṣa)*.

124 LOTUS RHIZOME WITH *GAṆAS*
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, 1.620 × .370 m.
AM 230 Plate LIII

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The ornamental relief, although broken into three parts, forms a unit and could be a section of the innermost band of a temple doorframe or niche. Its size, however, makes both these choices difficult; the upward movement of the rhizome would indicate that it was not an architrave.

The panel is enclosed on all sides by a margin. The rhizome begins rather abruptly, the usual *padma-mūla* or nodule not being present at the base. The stalk, to which cling naked Yakṣas, undulates upwards in an energetic movement accompanied by frothlike foliage bursting from the nodes. The chiseling is exquisite, the multiple planes inducing a vibrant interplay of light and shadow. The panel is one of the finest examples of the Gupta decorative style.

References: Banerji, *Siva Temple at Bhumara*, p. 7, Pl. VII a; and Kala, *Sculptures in the Allahabad Municipal Museum*, p. 30, Pl. XXII.

125 FLORIATED LOTUS SCROLL
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, 1.645 × .350 m.
AM 231 Plate LIII

The scroll is broken in two, but is retained in its entirety; and most probably, like Cat. 124, Pl. LIII was a section of the innermost band of a temple doorway or a niche.

In this instance, the thick stem of the lotus is obscured in a froth of foliation, its path suggested by the swing of frilled loops. It is, in fact, difficult to tell where water ends and plant forms begin, no distinction between the two considered necessary except for an occasional lotus bud.

The central portion of the slab is enclosed on three sides by a border of open faced rosettes with tiny buds in between. The narrow margin below is plainly dressed.

126 FRAGMENT OF A SURROUND
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, .695 × .245 m.
AM 619

The fragment probably served as a vertical panel of a niche, window, or doorway surround. The floral scroll is very similar in style and carving to Cat. 125 (Pl. LIII), although smaller in scale and even more subtle in statement. The margins in this case are plain narrow bands, one side having a slightly recessed band as well. The lower portion of the slab is plainly dressed.

127 FRAGMENT OF A SURROUND
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, .160 × .650 m.
AM 772

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The fragment formed part of the horizontal member of the surround of a doorway or niche. The carved portion consists of a foliated lotus scroll, with the leaves curling forward and backward in the usual meander except for an occasional eddy where the forward motion stops and two loops become entwined.

The margins are plain and narrow, with a second recessed margin on the inner side.

128 *CANDRAŚĀLĀ* WITH YAMA (?)
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, .370 × .460 m.
AM 153 Plate LV

The God, nimbate, is seated in *paryaṅkāsana,* wearing a tall cylindrical crown, and holding a mace in the left hand and a fruit (?) in the right. He wears large circular earrings, a heavy *ekāvalī,* armlets, a braided *upavīta* which passes over the right arm, and a lower garment, the ends of which flutter out over the edge of the seat. On either side are female *caurī*-bearers, ornamented simply, but with elaborate coiffures.

The identification with Yama, based on the club held in the right hand, is not beyond doubt as other iconographical features associated with the God are absent.

129 *CANDRAŚĀLĀ* WITH KĀRTTIKEYA
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, .600 × .730 m.
AM 150 Plate LIV

The God, facing to the front, is seated in *ardhaparyaṅkāsana;* he holds a spear *(śakti)* in the left hand, the right hand being broken at the wrist. Two locks of hair fall over the shoulders, and he wears a small cylindrical crown. The *ekāvalī* has a large *cakra* pendant.

The tail of the peacock, shown frontally, fans out behind the God like a halo *(prabhāvalī)*. The wings spread out to the sides and the bird wears a small bell around the neck.

Reference: Banerji, *Siva Temple at Bhumara,* p. 12, Pl. XIII d.

130 *CANDRAŚĀLĀ* WITH MAHIṢAMARDINĪ
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Dark pink sandstone, .550 × .740 m.
AM 152 Plate LIV

The Goddess leans forward, right foot planted on the head of the buffalo demon which she pierces with her trident. With her left hand she holds the creature's

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leg and bends it backward. The upper right and left hands carry a sword and a *caurī*-like object. Her ornaments consist of heavy round earrings, an *ekāvalī*, armlets with small floral crests, wristlets, and a double-stranded girdle. She wears a scarf which is draped across the hips and a lower garment, an end of which falls between the legs. The hair is parted in the center and done in rolled tiers that reach to the shoulders. The corpulent male attendant also wears a heavy wiglike coiffure and holds a lotus flower in the right hand.

Reference: Banerji, *Siva Temple at Bhumara*, p. 13, Pl. XIV.

131 FRAGMENT OF A *CANDRAŚĀLĀ*
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone, .465 × .422 m.
AM 696 Plate LV

The fragment is important as it is the only example of a *candraśālā* excavated at Bhumara with finial intact. Here the grooved and beaded edges are wrapped three times round and held together at the top by a cord with curling leaves falling to the sides. Falling plumb from the finial and through the bound edges may be seen the stem of the lotus which hangs head down. It may be significant that the bead-and-groove border disappears in the portion above the binding. This would perhaps indicate that the portion above the binding constitutes a separate element and sits down, as a cap, over the *candraśālā* below. The crescent moon lies on its back across the tip of this cap with a semi-circular projection in the center so that the motif takes the form of a *candrabindu*. The circular portion above the crescent need not be interpreted as the sun, but the presence of the suspended lotus and the small flame-like wings on the sides of the *candraśālā* (see Cat. 128, 129, 130, Pls. LIV, LV) would perhaps suggest a solar symbolism.

132 FRAGMENT OF A PILLAR
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone, .685 × .225 m.
AM 818 Plate LVI

The octagonal section of the tapering shaft is clasped by a heavy square band decorated with festoons which issue from small *kīrttimukha* medallions and are held by crouching *gaṇas* at the edges; above are lotus demi-medallions alternating with blue lotuses. A short sixteen-sided section follows, capped by a cushion on a floral band which supports the capital proper consisting of a *ghaṭa-pallava* topped by a plain abacus.

A very similar fragment is now preserved in the Tulsi Sangrahalaya at Ramban, Satna District. It is perhaps this latter example which is illustrated by Banerji, *Siva Temple at Bhumara*, p. 6, Pl. V b.

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133 FRAGMENT OF A PILASTER
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone, 1.080 × .235 m.
AM 541 Plate LVII

Only the lower portion is preserved. The plain square shaft rises from a *ghaṭa-pallava* which sits on a coiled rest. It appears to be steadied by acanthus-like leaves which fold up over the coil at the four corners. The top of the shaft, probably its center before damage, is clasped by a broad band consisting of jeweled foliage and pearl festoons. The fragment may have formed a pair with Cat. 134.

134 FRAGMENT OF A PILASTER
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone, .710 × .230 m.
AM 761

The fragment is very similar to Cat. 133, Pl. LVII except that the band of foliated jewels with festoons is also damaged and lost.

135 FRAGMENT OF A PILASTER
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone, .560 × .235 m.
AM 285

Only the *ghaṭa-pallava* base remains, and is similar to Cat. 133 (Pl. LVII) and 134.

136 FRAGMENT OF A PILASTER
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone, 1.230 × .234 m.
AM 692 Plate LVII

The square pilaster has a *ghaṭa-pallava* base, and a plain shaft clasped by a festooned band decorated with jewel and foliage ornaments and surmounted by a lotus medallion. It differs from Cat. 133, 134 and 135 only in that the pot at the base is plain as is its rest, and the upturned foliage at the corners is not of the acanthus variety.

Reference: Banerji, *Siva Temple at Bhumara*, p. 6, Pl. V a.

137 FRAGMENT OF A PILASTER
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone, 1.060 × .235 m.
AM 603

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The fragment is similar to Cat. 136 (Pl. LVII) in lacking decoration on the *ghaṭa-pallava* and its ring rest, and it compares with Cat. 133 (Pl. LVI), 134 and 135 in having the acanthus-like scallops at the lower corners.

138-164 FRAGMENTS OF A SUPERSTRUCTURE, TYPE 1
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone

138 TYPE 1
AM 194, .300×1.810 m. Plate LVIII

The fragment consists of seven panels, four containing *gaṇas* and three containing floral decorations. The *gaṇa* in the panel to the far right is elephant-headed.

139 TYPE 1
AM 204, .330×1.855 m.

The fragment consists of seven panels, four containing floral reliefs and three containing *gaṇas*.

140 TYPE 1
AM 168, .330×.850 m. Plate LVIII

The fragment consists of three panels having a lotus die on the left, a *gaṇa* in the center, and a foliated *kīrttimukha* on the right.

141 TYPE 1
AM 195, .330×.945 m. Plate LVIII

The fragment consists of three panels, the one on the left containing a sheaf of lotus buds and flowers, a *gaṇa* is in the center, and the one on the right is filled with a half lotus with frilled, undulating petals.

142 TYPE 1
AM 159, .310×1.850 m.

The fragment consists of six panels, the three narrower ones containing *gaṇas*, the three wider ones containing geometrically arranged lotus patterns.

143 TYPE 1
AM 184, .330×1.890 m.

The fragment consists of seven alternating panels of *gaṇas* and lotus motifs.

144 TYPE 1
AM 169, .293×2.030 m.

The fragment consists of seven alternating panels with *gaṇas* occupying positions at the ends. The two center *gaṇas* are in seated postures. The panel between

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contains a *kīrttimukha* with frilled mane and whiskers, furrowed brow, and bulging eyes. The floral panel on the left consists of two demi-medallions separated by blue lotuses; the panel on the right consists of lotuses arranged in a stellate pattern, the four-pointed star in the center being constituted by the central petals of the four peripheral demi-lotuses.

145 TYPE 1
AM 170, .330×2.450 m.

The fragment consists of nine panels, the one on the far right containing a *kīrttimukha* similar to the one illustrated as Cat. 140, Pl. LVIII. The remainder of the fragment consists of the usual alternating *gaṇas* and floral patterns. In this instance, however, two of the figures are not pot-bellied and corpulent as are the usual *gaṇas,* and the one on the left is cut off at the knees. The fragment is illustrated in Banerji, *Siva Temple at Bhumara,* Pl. X b.

146 TYPE 1
AM 203, .310×1.610 m.

The fragment is divided into five panels. The one to the left contains a *gaṇa* wearing a tunic and Scythian cap blowing a horn, the center panel a *gaṇa* dancing, and the panel to the right a seated *gaṇa* leaning against a bolster, and head bowed over a flower which he holds in the right hand. The two floral panels contain practically identical lotus lunates.

147 TYPE 1
AM 191, .310×1.470 m.

The fragment consists of five panels, two containing *gaṇas,* two filled with lotus pattern and one bearing a *kīrttimukha* with masklike frilling all the way around the eye. The fragment is illustrated in Banerji, *Siva Temple at Bhumara,* Pl. X a.

148 TYPE 1
AM 195 a, .326×.965 m.

The fragment consists of three panels, two containing *gaṇas,* and the one in the center a floral pattern consisting of diamond-shaped half lotuses. The *gaṇa* on the left carries a battle axe.

149 TYPE 1 Plate LVIII
AM 197, .305×1.050 m.

The fragment consists of four panels, two containing floral patterns. The *gaṇa* on the left wears Scythian dress and beats a double-headed drum. The *gaṇa* on the right is dancing.

150 TYPE 1 Plate LVIII
AM 156, .330×.590 m.

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The fragment is small, consisting of only two panels one containing a *gaṇa*, and the other a palmate-like motif, a floral pattern frequently employed at Bhumara.

151 TYPE 1
AM 180, .330 × .590 m.

Only one panel containing a corpulent, axe-bearing *gaṇa* is preserved in its entirety. His hair is parted in the center and rolled on either side into rows of thick curls going around the head. He wears a short lower garment, a light scarf over the shoulders, and a heavy *upavīta*. He is adorned with heavy earrings, and a short necklace with a tusk or claw pendant. The area of his chest is set off from his ample belly by a narrow rolled ridge, a feature common to many of the *gaṇas* depicted on these fragments.

152 TYPE 1
AM 192, .320 × 1.330 m.

The fragment consists of five panels, three bearing floral motifs, and two containing *gaṇas*. The *gaṇa* on the left plays a double-headed drum; the one on the right is dancing. The fragment is illustrated in Banerji, *Siva Temple at Bhumara*, Pl. X a.

153 TYPE 1
AM 179, .330 × .480 m.

Of the two panels, the one on the left containing a *gaṇa* holding a spear is damaged. The larger panel to the right contains a stellate design of lotuses, each contributing one pointed petal to the central diamond or star.

154 TYPE 1
AM 172, .290 × .720 m.

The fragment consists of a floral panel, a *gaṇa*, and a plainly dressed length of stone.

155 TYPE 1
AM 201, .340 × .672 m.

The fragment consists of three panels. The one to the left contains a fanged *kīrttimukha*, its eyes masked with frilled foliage similar to Cat. 147. The central panel contains a *gaṇa*. The third panel, now much damaged, appears to have contained lotuses on stalks.

156 TYPE 1
AM 202, .335 × .690 m.

The fragment consists of two panels, one containing a *gaṇa* who holds a long handled axe and the other bearing half a diamond-shaped lotus with its point toward the top and bounded by quarter diamond lotuses.

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157 TYPE 1
AM 198, .340×1.440 m.

The fragment consists of five panels, the outer two being identical and consisting of two quarter lotuses, set with their petals meeting on a diagonal line. The center panel contains a square lotus with a square corolla. The *gaṇa* on the left carries a spear.

158 TYPE 1
AM 155, .310×.490 m.

The fragment consists of two panels, the one on the left contains a lotus die cut diagonally by a beaded band with smooth narrow edges; the one on the right contains a *gaṇa* blowing a conical horn. The fragment is illustrated in Banerji, *Siva Temple at Bhumara,* Pl. X a.

159 TYPE 1
AM 181, .320×.600 m.

The fragment consists of three panels, two of the floral variety and one containing a dancing *gaṇa*.

160 TYPE 1
AM 195, .315×.680 m.

The fragment consists of three panels, two filled with floral patterns, with a *gaṇa* between.

161 TYPE 1
AM 157, .310×1.440 m.

The fragment consists of five panels, three with *gaṇas* and two with flora patterns. The lotus die on the left is similar to Cat. 158.

162 TYPE 1
AM 158, .326×1.575 m.

The fragment consists of six panels, three containing *gaṇas* and three containing floral patterns. The torso of the *gaṇa* on the left is voluminously modeled so that he visibly strains against the confines of the allotted space. The floral panel on the left is of the palmate variety similar to the one described under Cat. 150, Pl. LVIII. The floral panel in the center compares with the one described under Cat. 158, and the one on the right is a square lotus with a square corolla, similar to the pattern described under Cat. 157.

163 TYPE 1
AM 167, .330×.810 m. Plate LVIII

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The fragment consists of three panels, containing *gaṇas* on either end with a *kīrttimukha* between. The *gaṇa* on the right holds a long handled battle-axe. His hair is rolled in heavy concentric curls.

164 TYPE 1
AM 161, .330×.710 m. Plate LVIII

The fragment consists of three panels. On the left is frilled and looped foliage, in the center a *gaṇa*, both palms turned outward, and on the right is a *kīrttimukha* with fangs.

165-172 FRAGMENTS OF A SUPERSTRUCTURE, TYPE 2
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone

165 TYPE 2
AM 777, .195×.240 m.

The fragment consists of one complete panel and only a small portion of another. On the left is a damaged floral pattern; to the right is a figure carrying a fly-whisk. The figure is visible from only the hip up, as though it were looking out from a window.

166 TYPE 2
AM 171, .200×.430 m.

The fragment is divided into two panels containing a dancing *gaṇa* on the left and a lotus lunate on the right. It is illustrated in Banerji, *Siva Temple at Bhumara*, Pl. XI b and c.

167 TYPE 2
AM 177, .205×.440 m.

The fragment is divided into two panels containing a foliated half lotus on the left and a *gaṇa* seated cross-legged on the right.

168 TYPE 2
AM 176, .200×.450 m.

The badly damaged fragment consists of three panels. On the left is a dancing *gaṇa* with his head missing; in the center is a floral pattern of diamond-shaped palmates, and on the right may be seen a portion of a head, all that survives of a *gaṇa* figure.

169 TYPE 2
AM 186, .200×.700 m.

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The fragment consists of a panel with a *gaṇa* on the left, a floral panel in the center, and plainly dressed stone on the right.

170 TYPE 2
AM 160, .200 × .400 m. Plate LIX

The fragment consists of only two panels, a dancing *gaṇa* on the left and an elegantly carved *kīrttimukha* on the right.

171 TYPE 2
AM 178, .200 × .445 m. Plate LIX

The fragment consists of three panels. On the left is looped and frilled foliage with a very small lotus flower in the middle. The center panel contains a *gaṇa* carrying a curved dagger; and on the right is a damaged panel showing a frilled lotus lunate.

172 TYPE 2
AM 162, .190 × .940 m. Plate LIX

The fragment is longest of the series, consisting of five panels, three containing *gaṇas,* one containing frilled and looped foliage issuing from a central nodule, and one containing a flat-nosed *kīrttimukha.*

173-189 FRAGMENTS OF A SUPERSTRUCTURE, TYPE 3
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone

173 TYPE 3
AM 698, .185 × .305 m.

Only one panel survives and it contains the figure of a dancing *gaṇa* with head missing.

174 TYPE 3
AM 189, .240 × .643 m.

The fragment is divided into four panels, two containing arched niches, one containing a pudgy, short-legged *gaṇa,* and one a slender youth who is shown only from the thighs up as if leaning out from an upper story window. Both the youth and the *gaṇa* carry flowers raised to the right shoulder, a standard pose for figures decorating fragments of this series.

175 TYPE 3
AM 165, .230 × .800 m.

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The fragment is divided into five panels, two containing arched niches, two with *gaṇas*, and one with a youth looking out of a window. Both the *gaṇas* and the youth carry flowers raised to their right shoulders.

176 TYPE 3
AM 185, .235 × .300 m. Plate LIX

Only two panels remain, one containing a chubby youth looking out of a window, the other an arched niche.

177 TYPE 3
AM 199, .235 × .550 m. Plate LIX

Three panels remain, the two outer ones containing arched niches, while the center one contains a *gaṇa* with a grimacing face carved on the bulging stomach.

178 TYPE 3
AM 182, .235 × 1.000 m.

The fragment is divided into six panels, three containing arched niches, two containing youths at windows, and one containing a *gaṇa*.

179 TYPE 3
AM 174, .230 × 1.000 m. Plate LIX

The fragment is divided into five panels, a section on the left being totally defaced. There are three arched niches and two unusual *gaṇas;* the one holding a snake has a grimacing face carved on the stomach, and the other has the head of a bird with a sharply hooked beak. The fragment is also illustrated in Banerji, *Siva Temple at Bhumara*, Pl. X c.

180 TYPE 3
AM 200, .230 × .630 m.

The panel on the left contains a *gaṇa*, next to which is an arched niche followed by an equal length of uncarved, dressed stone.

181 TYPE 3
AM 188, .233 × .500 m.

The fragment is divided into three panels, the one on the left containing a *gaṇa*, the center one an arched niche, and the one on the right a youth shown from the thigh upwards.

182 TYPE 3
AM 193, .220 × 1.710 m. Plate LIX

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The fragment is a long one of eleven panels, of which five are arched niches between alternating *gaṇas* and slender youths, all of whom hold flowers.

183 TYPE 3
AM 196, .240 × .695 m.

The fragment consists of four panels containing from left to right, a youth at a window, an arched niche, a *gaṇa*, and an arched niche. It is illustrated in Banerji, *Siva Temple at Bhumara*, Pl. X c.

184 TYPE 3
AM 187, .245 × .550 m.

The fragment consists of three panels containing, from the left, a youth at a window, an arched niche and a seated *gaṇa*, in profile, with a grotesque head and a large *śikhā*.

185 TYPE 3
AM 190, .230 × .520 m.

The fragment is divided into three panels containing a *gaṇa*, an arched niche and a youth.

186 TYPE 3
AM 166, .230 × .820 m.

The fragment consists of six panels with alternating *gaṇas* and arched niches.

187 TYPE 3
AM 175, .240 × 1.020 m.

The fragment is six panels in length, the one to the far right being mutilated. The other panels carry the usual arched niches, *gaṇas*, and youths with flowers.

188 TYPE 3
AM 164, .230 × 1.100 m.

The fragment consists of six panels adorned with the usual youth at window, arched niche, and *gaṇa* motifs.

189 TYPE 3
AM 183, .240 × .812 m.

The fragment is divided into five panels containing the usual *gaṇa*, arched niche and youth at window motifs. The *gaṇa* on the extreme right hand panel wears a three-pointed crown, unusual for figures of this type at Bhumara.

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190-191 FRAGMENTS OF A SUPERSTRUCTURE, TYPE 4
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Deep pink sandstone

190 TYPE 4
AM 173, .230 × .850 m. Plate LIX

The fragment contains five panels. Arched niches intervene between panels containing a sheaf of frilled and looped foliage on the left and a panel containing a *mithuna* couple on the right.

191 TYPE 4
AM 163, .230 × .970 m. Plate LIX

The fragment is divided into six panels. Arched niches are placed between panels containing *mithuna* couples, and a sheaf of looped and frilled foliage.

192 *ĀMALASĀRAKA*
Bhumara, Satna District, Madhya Pradesh
2nd half of the 5th century A.D.
Sandstone, ht. .250 m.
AM 1080 Plate LX

The *āmalasāraka* is spheroid, slightly flattened at the top and bottom and deeply grooved into sharp segments. A circular tenon can be seen at the base. Because of its size it was in all probability a *karṇāṇḍaka* which denoted the various storeys at the corners of the superstructure.

193 FRAGMENT OF A BUDDHA IMAGE
Bihar Village, Pratapgarh District, Uttar Pradesh
c. 7th century A.D.
Buff sandstone, ht. .400 m.
AM 936 Plate LX

The sculpture is broken so that only the head and part of the right shoulder remain.

The Buddha, nimbate, wears a diaphanous *saṁghāṭī* with raised ridges depicting folds as are found on Buddha images of the Gupta period from Mathura. Folds of this type are not generally seen on images from this area. The face has plump cheeks, a bow-shaped mouth, and raised eye-brows. The folds of flesh on the neck are emphasized. A flying Deva bearing a garland can be seen above the figure. Part of the cross-bar of a throne back can be seen in low relief behind the right shoulder. Stylistically this head is reminiscent of Sarnath images made after the fifth century A.D.

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194 PILLAR
Garhwa, Allahabad District, Uttar Pradesh
c. 5th century A.D.
Plum colored sandstone, 1.640 × .295 m. at abacus
AM 672 Plate LXI

The base of the pillar, consisting of a *ghaṭa-pallava*, is missing except for the emerging flowers and foliate ends. The circular shaft is clasped by two broad jeweled bands. The capital consists of a base, the body of which is grooved so as to form an *āmalaka*-like shape. It supports a tall square abacus, the four sides of which are carved with a pair of intertwined lotus scrolls, a bird, a *kīrttimukha* stretching its lips with its fingers, and a *makara*.

195 FRAGMENT OF AN ARCHITRAVE
Jaunpur, Jaunpur District, Uttar Pradesh
c. 6th century A.D.
Buff sandstone, .360 × .950 m.
AM 639

Only the top portion of the right corner survives. The doorway was apparently quite simple with only the outermost *śrīvṛkṣa* molding. We also see the broad horizontal band with empty niches and an *āmalaka* that must have rested on an ornamental representation of a temple superstructure, now missing, below. Cf. Cat. 219, Pl. LXXVII.

196 STANDING VIṢṆU
Jhusi, Allahabad District, Uttar Pradesh
Early 5th century A.D.
Buff sandstone, .600 × .320 m.
AM 952 Plate LXII

The image is similar to Cat. 223, Pl. LXXX, in style and general proportion, though here the torso is not as stumpy. The halo is quite small and the short cylindrical crown is adorned with festoons. In addition the God wears a ribbonlike *vanamālā* and an *ekāvalī* with a long cylindrical bead in the center.

The upper right hand, clumsily carved, holds a fruit, and the upper left hand holds a conch by the lip. The elbow of the upper left arm projects away from the body to a greater degree than the upper right arm. The lower hands rest on a short *gadā* and an 18-spoked *cakra* placed on a pedestal.

Reference: S. C. Kala, "Antiquities from Jhusi in the Allahabad Museum," *Journal of Indian Museums* XIV-XVI (1958-1960), p. 9, Pl. 6b.

197 ARCHITECTURAL FRAGMENT WITH DANCING *GAṆAS*
Kalakankar, Pratapgarh District, Uttar Pradesh
c. 5th century A.D.
Spotted red sandstone, .490 × .290 m.
AM 693 Plate LXI

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The damaged *gaṇas* stand on a pedestal decorated with a row of lotus petals the weight of the body resting on the right leg, the left foot raised in a dance pose.

198 KṚṢṆA LIFTING MOUNT GOVARDHANA
Kara, Allahabad District, Uttar Pradesh
Late 5th or early 6th century A.D.
Dark pink sandstone, .430 × .280 m.
AM 259 Plate LXIII

The God, whose head is badly damaged, faces to the front with Govardhana raised on the palm of the left hand; the right arm is broken at the elbow. To the right is a seated lion, to the left are cattle casually disporting beneath the God's protection. A sign of his youth is the *kākapakṣa* hairstyle. He wears a necklace consisting of two strands of pearls and an *udarabandha,* a short lower garment, the upper garment being knotted at the waist. Heavy loops fall from the rocks of the mountain.

199 DVĀRAPĀLA
Kausambi, Allahabad District, Uttar Pradesh
c. 6th century A.D.
Buff sandstone, .820 × .360 m.
AM 887 Plate LXIV

The left hand is damaged and the portion of the body below the knees is missing. The figure, with a plain circular halo, stands in a gentle *tribhaṅga* posture. The right arm rests on the thigh, and the left arm, bent in front of the chest, holds a slender *caurī* that rests on the shoulder. The diaphanous *dhotī* has been elaborately creased and crinkled and is held up by a girdle, the loose ends of which form a small loop between the legs before it falls down the thigh. A scarf runs across the back of the figure and hangs down on either side. The hair is done in a series of rolls curving around the head.

Dvārapāla images, but in an earlier style, have been found in association with the temple at Bhumara of about the 5th century A.D. Cf. Banerji, *Siva Temple at Bhumara,* Pls. XI and XXV.

200 PILLAR
Kausambi, Allahabad District, Uttar Pradesh
5th century A.D.
Buff sandstone, 1.920 × .410 m.
AM 226 Plate LXV

The tapering pillar has a heavy square shaft resting upon a base which consists of a *ghaṭa-pallava* with pot-bellied atlantes at the corners. The shaft is clasped by a band decorated with floral scrolls, *kīrttimukhas* at the corners, and pearl festoons. Above are lunates filled with representations of Garuḍa (Pl. LXV, 200 b), a winged Kinnara couple, a goose holding a flower in its beak, and a fish-tailed monster. Above, the octagonal section of the shaft is clasped by a floral band with festoons

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and surmounted by a series of lunates alternating with blue lotus flowers. The capital is composed of a very narrow *ghaṭa-pallava* supporting a rough unfinished abacus with a mortice on top.

201 ARCHITECTURAL FRAGMENT
Kausambi, Allahabad District, Uttar Pradesh
c. 6th-7th centuries A.D.
Buff sandstone, .350 × .770 m.
AM 421

The *kīrttimukha* has strands issuing from its mouth. Remains of a pair of geese, flying away in opposite directions, can be seen on either side.

Similar fragments have also been found at Sarnath. Cf. Cat. 220.

202 EKAMUKHA ŚIVA LIṄGA
Khoh, Satna District, Madhya Pradesh
c. 5th century A.D.
Pink sandstone, ht. .620 m.
AM 154 Plates LXVI and LXVII

The Liṅga was found *in situ* in an abandoned shrine at Nakti-ki-talai just outside the village of Khoh, and is in excellent condition except for very minor damage. The base is a square undressed tenon which was once sunk into a *pīṭha*. Only the head and neck of the image are shown emerging from the smooth cylindrical form of the Liṅga which lacks the so-called *brahma-sūtra* design on the top. The God wears an *ekāvalī* close to the neck, small circular pearl earrings, and a *jaṭāmukuṭa* adorned with a crescent moon in the center. Short curls of hair escape from the top, falling on both sides of the head and strands of hair can also be seen over the shoulders.

The face is illuminated with an expression of quiet repose. The eyes are deep set, with narrow eyelids, and marked with pupils; the third eye, lightly incised, is vertically placed in the middle of the forehead; the earlobes are greatly elongated and the lower lip is full and sensuous, the latter feature being present in other images from this area.

References: *ASIR* IX, pp. 6-7; *PRASI, WC*, 1920-21, Pl. XXII b; V. S. Agrawala, "A Survey of Gupta Art and Some Sculptures from Nachna Kuthara and Khoh," *Lalit Kalā* No. 9 (1961), pp. 16-26; S. C. Kala, *Sculptures from the Allahabad Museum*, p. 30, Pl. 20.

203 BASE OF A COLUMN
Kutari, Allahabad District, Uttar Pradesh
c. 5th century A.D.
Sandstone, .650 × .410 m.
AM 292 Plates LXVIII and LXIX

Images were carved in the arched niches that adorned the four faces of the base of the column as in the case of the inscribed pillar of Skandagupta at Kahaon

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(cf. Burgess, *Ancient Monuments, Temples and Sculptures of India,* Pl. 219). The tops of the niches have broken off and the figures are also considerably damaged.

One of the better preserved images represents the four-armed Harihara (Pl. LXVIII, 203a). The face is destroyed but some of the head-dress is preserved so that the *kirīṭa* and *jaṭāmukuṭas* can be discerned on the left and right respectively. The hair falls over the shoulders, being dressed in ringlets on the left but tumbling loosely on the right. An *ekāvalī,* a rather long *upavīta* adorned with a floral plaque at the knees, armlets, and earrings comprise the ornaments worn by the figure. The *dhotī,* tied with a thin girdle, is lightly pleated on the left side. A lion's skin falls over the right thigh. The upper left hand holds a conch, the lower hand rests on the head of Cakrapuruṣa. The upper right hand is in *varada mudrā* (?), the lower one rests on the head of a *gaṇa.*

Clockwise, the next niche contains a representation of Viṣṇu in his boar incarnation (Pl. LXVIII, 203b). The head is entirely missing, the left hand rests below the waist, while the right hand raises Pṛthvī, holding her by the hip. The broad *vanamālā,* simple armlets and the *ekāvalī* are clearly seen. The God steps on Ādi Seṣa who has a serpent canopy around the head.

In the third niche is a standing image of Viṣṇu (Pl. IXIX, 203d) the head and serpent canopy being damaged. The back right and left hands rest on figures of Cakrapuruṣa and Kaumodakī while the front hands are in *varada mudrā* and hold a *śaṅkha.* A long *upavīta* reaches to the knees.

The fourth niche contains a representation of the two armed Vāmana (Pl. LXIX, 203c) carrying an *akṣamālā* in the right hand and a *kamaṇḍalu* and a crooked staff in the left hand. The God is pot-bellied and wears a short *dhotī* and a deer skin draped over the left shoulder. The hair is dressed in strands, drawn back over the head, and allowed to fall over the shoulders. The short *dhotī* just reaches the bowed knees. A stylized representation of rocks and mountains is seen below.

204 FRAGMENT OF A *VALAYAPAṬṬIKĀ*
Kutari, Allahabad District, Uttar Pradesh
c. 7th century A.D.
Buff sandstone, .180 × 1.095 m.
AM 207 Plate LXX

The beam ends have been carved with representations of a Kinnara, half the head of a *grāsa,* a leonine animal, and a goose, all provided with conventional foliage.

The fragment was probably at the base of the large niche placed on the *bhadra* of a temple.

205 BUDDHA HEAD
Mathura, Mathura District, Uttar Pradesh
c. 5th century A.D.
Spotted red sandstone, ht. .310 m.
AM 228 Plate LXX

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The head is rather full and massive and in the best Mathura tradition. The nose, ears, and chin are damaged. The hair is done in rows of curls turned to the right and the *uṣṇīṣa* is fairly prominent. The full lips are rather severe and the expression on the face is one of dignity and majesty.

206 COLOSSAL HEAD OF THE BUDDHA
Mathura, Mathura District, Uttar Pradesh
c. 5th century A.D.
Spotted red sandstone, ht. .540 m.
AM 470

The head, which must once have been of good quality, has been recut and the nose and mouth were separately carved and clumsily affixed at a later date.

207 FRAGMENT OF A SURROUND
Nagod, Satna District, Madhya Pradesh
c. 5th century A.D.
Deep pink sandstone, ht. 1.620 m.
AM 232 Plate LXXI

In the crosset formed by a molding, consisting of superimposed palmates interspersed with *aśoka* blossoms, is a Vṛkṣa-devatā standing on the back of a marine creature with a floriated tail. He raises his torso as though to support the weight of the Goddess above. Her right hand is raised to touch the branch of an *aśoka* tree. Iconographically the image belongs to a stage when the river Goddesses, generally depicted on the top portion of a doorway, are indistinguishable from the woman-and-tree motif. They are most often shown standing on a *makara* or turtle, the representation of a half human figure being most unusual.

Reference: Kala, *Sculptures from the Allahabad Museum*, p. 31, Pl. XXIV.

208 STANDING VIṢṆU
Sankargarh, Satna District, Madhya Pradesh
Mid 5th century A.D.
Spotted red standstone, ht. 1.240 m.
AM 703 Plate LXXI

The image of Viṣṇu, standing in *samabhaṅga* posture, is in a poor state of preservation. The arms and lower legs are missing, the face is badly damaged and the figure itself was found broken into three parts which have been reset. The God wears a diaphanous *dhotī*, a scarf draped diagonally across the thighs, an *ekāvalī*, and a tall crown, but is shown without an *upavīta*. Traces of a halo are to be seen behind the shoulders, its back decorated with a full-blown lotus.

The image was probably imported from Mathura, being made in the characteristic spotted red sandstone of that region. It is strongly reminscent of Gupta work from that site, notably the Katra Viṣṇu (*Art of India & Pakistan*, Pl. 28), though not as elaborate.

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209 STANDING BUDDHA UNDER A *CHATRA*
Sarnath, Varanasi District, Uttar Pradesh
Mid 5th century A.D.
Chunar sandstone, ht. 1.600 m., *chatra* shaft, .840 m.
AM 205, 212 Plate LXXII

The feet and forearms of the image are missing. Only a small portion of the circular halo is visible behind the shoulders, the head has been reset, and the chin has been repaired.

The Buddha stands in a gentle *tribhaṅga* with left knee bent. The right hand must have been raised in *abhaya mudrā,* and the left hand held one end of the transparent *saṁghāṭī* which covers both shoulders forming a thin ridge of incised folds at the neckline. Fine curved lines indicate the puckered cloth over the broad and heavy shoulders. The waist is slim, the thighs swell gently and are smoothly modeled. The face is round and fleshy, the lower lip full and sensuous. The hair is arranged over the head and the *uṣṇīṣa* in small curls, and the hairline dips slightly over the center of the brow. Traces of the original red ochre are visible on the left shoulder. The halo was plain in the center and bordered by a broad floral scroll between beaded margins.

The large stone parasol is in the image of a lotus on a stalk, the petals of the flower being carved around the socket where the shaft of the column meets the parasol. The shaft is damaged, but tapers towards the top; it is sixteen-sided in the lower portion, and circular above. It is not known whether the *chatra* was found with the image.

The sculpture is one of the finest products of the Sarnath school, combining a robust yet graceful strength with subdued elegance, and should be earlier than the group dedicated by the monk Abhayamitra of A.D. 474-477 reproduced by John Rosenfield, "On the Dated Carvings at Sarnath," *Artibus Asiae* XXVI, 1 (1963), pp. 10-26, Figs. 1-2.

210 STANDING BUDDHA
Sarnath, Varanasi District, Uttar Pradesh
Mid 5th century A.D.
Chunar sandstone, 1.130 × .490 m.
AM 210 Plate LXXIII

This figure is badly damaged; most of the halo and the head, the right arm, and the feet are missing. The Buddha, presumably in *abhaya mudrā,* wears a diaphanous *saṁghāṭī,* and stands with the left knee slightly bent. The workmanship of the image is of good quality, and when complete, it must have been a fine example of the Sarnath school, resembling the Abhayamitra images at Sarnath [cf. Rosenfield, "On the Dated Carvings of Sarnath," *Artibus Asiae* XXVI, 1 (1963), pp. 10 ff.].

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211 STANDING BUDDHA
Sarnath, Varanasi District, Uttar Pradesh
c. late 5th century A.D.
Pink sandstone, .840 × .320 m.
AM 367 Plate LXXIV

The head is missing, and the right hand broken off. The Buddha is shown standing, the weight of the body on the right leg. In proportion the legs are longer than the torso. He wears an *antaravāsaka* and a *saṁghāṭī*, one end of which is held in the left hand which is raised almost to the level of the shoulder. This posture is rather unusual in Buddha images from Sarnath where the hand is generally lowered, but is reminiscent instead of Amaravati and Ajanta and also later Pāla sculpture of the 8th-9th century from Nalanda. The *saṁghāṭī* also flares out at the side of the left leg in a peculiar manner clinging closely to the thighs almost up to the knees.

The legs of a kneeling devotee are visible near the Buddha's feet.

212 TORSO OF A BUDDHA IMAGE
Sarnath, Varanasi District, Uttar Pradesh
c. late 5th century A.D.
Buff sandstone, .360 × .440 m.
AM 221

The head and the portion below the waist are missing. A fragment of the circular halo is visible over the left shoulder. The right hand is in *abhaya mudrā*, the fingers webbed *(jālāṅgula)*.

213 SEATED BUDDHA IN *DHARMACAKRA MUDRĀ*
Sarnath, Varanasi District, Uttar Pradesh
Late 5th century A.D.
Chunar sandstone, .940 × .450 m.
AM 208 Plate LXXV

The right hand, the nose, the pedestal, and the halo of the image are damaged. The Buddha, with legs crossed, sits on a cushion. The edges of the *saṁghāṭī* fall gracefully from the wrists (cf. Sahni, *Catalogue of the Museum of Archaeology at Sarnath* Pl. X). The left hand is delicately modeled, but the torso is somewhat flat and block-like suggesting a date slightly later than the Sarnath images of A.D. 474 and 477 [Rosenfield, "The Dated Carvings at Sarnath," *Artibus Asiae* XXVI, 1 (1963), Figs. 1 and 2].

The pedestal is unusually high and severely damaged so that only the heads of the standing figures that were carved on the dado can be discerned. The circular halo, a fragment of which is visible behind the head, lacks the lotus scroll, being decorated with scallops and a row of beads. The back of the seat, the posts and cross-bar of which are not shown, has rampant *vyālas* on either side, above which are *makara* heads with curling snouts, their paws resting on the *vyālas*' heads.

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214 THE MIRACLE OF ŚRĀVASTĪ
Sarnath, Varanasi District, Uttar Pradesh
2nd half of the 5th century A.D.
Chunar sandstone, .800 × .500 m.
AM 630 Plate LXXVI

The slab has been broken at the top and the faces of the figures damaged. The Buddha is seated cross-legged, in *dharmacakra mudrā,* on a large lotus raised from the lake by the Nāga kings Nanda and Upananda who flank the central stalk which emerges from a foliated nodule of a type often depicted at Sarnath. Cf. Rosenfield, "On the Dated Carvings at Sarnath," *Artibus Asiae* XXVI, 1 (1963), pp. 10-26, Fig. 2.

From the central lotus issue seven more flowers, three on either side and one on top, each supporting images of the Buddha who is reputed to have multiplied himself into innumerable forms on this occasion. Thus on the top is the Buddha seated in *dhyāna mudrā* flanked by two standing images both damaged; then a pair of seated Buddha images, the one to the proper right in *bhūmisparśa* and the one to the left in *abhaya mudrā;* below, on a level with the *viśvapadma* are a pair of standing Buddha images.

At the base, to the proper right, are three badly damaged figures, including a corpulent person seated on a stool, probably representing the heretical Tīrthakas. In the opposite corner is another group of figures, one of them seated on a cushion and to be identified with King Prasenajit, in whose presence the miracle was performed. Behind the king is the trunk of an elephant in front of which stands a male attendant.

For another Sarnath image of this type see Rosenfield, *ibid.,* Fig. 5 and Sahni, *Catalogue of the Museum of Archaeology at Sarnath,* pp. 191-192.

215 STANDING BODHISATTVA
Sarnath, Varanasi District, Uttar Pradesh
6th century A.D.
Chunar sandstone, .205 × .420 m.
AM 277

The figure stands in *tribhaṅga,* the weight resting on the right leg, the left knee slightly bent. The legs are rather short in proportion to the rest of the body. The right hand, hanging at the side, holds an indistinguishable object; the left hand holds a bunch of flowers at shoulder level. The God wears a diaphanous *dhotī* which reaches the ankles and is secured around the waist by a chain girdle with a rosette buckle. The scarf is draped across the left shoulder with the ends flaring out below the elbow. A simple pearl necklace and wristlets serve as ornaments and the hair is done in a plain *jaṭāmukuṭa* with loose strands falling over the shoulders. Behind the head is a circular halo resting on a high rectangular slab.

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216 HEAD OF A BUDDHA IMAGE
Sarnath, Varanasi District, Uttar Pradesh
Mid 5th century A.D.
Chunar sandstone, ht. .340 m.
AM 211 Plate LXXVIII

The face is considerably damaged and weather worn, the stone having flaked badly over the forehead. The bulge of the upper eyelids and the generally fleshy and rounded modeling suggest a stage in the development of the Sarnath school when Mathura influence was comparatively strong. The curls of hair are done in very low relief. As with Cat. 209, Pl. LXXII, this head probably antedates the Sarnath Buddha images of A.D. 474, 477.

217 FRAGMENT OF AN IMAGE OF KAUMĀRĪ
Sarnath, Varanasi District, Uttar Pradesh
c. 5th century A.D.
Buff sandstone, .355 × .280 m.
AM 783 Plate LXXVII

Only the portion of the image below the knees is preserved. The Goddess stands on a lotus that emerges from a rich floral rhizome that covers the entire pedestal. The lower garment is gracefully wrapped around the legs and she wears anklets with large grooved clasps. Behind her is a peacock, the head of which is missing.

218 FRAGMENT OF A HALO
Sarnath, Varanasi District, Uttar Pradesh
2nd half of the 5th century A.D.
Chunar sandstone, ht. .580 m.
AM 213 Plate LXXVIII

The halo was plain in the center and bordered by an ornamental band consisting of a broad lotus rhizome with frothy scrolls issuing at intervals from nodules, all intricately carved. Spaced along the edges are lotus demi-medallions. The band is bordered on the outside by a pearled cable molding with rosettes in square plaques at intervals, and on the inner side by a string of pearls with cylindrical spacers.

219 FRAGMENT OF AN ARCHITRAVE
Sarnath, Varanasi District, Uttar Pradesh
Late 5th or early 6th century A.D.
Buff sandstone, .400 × 1.005 m.
AM 782 Plate LXXVII

The top molding is decorated with a *śrīvṛkṣa* pattern. Below it are ornamental representations of temple superstructures consisting of two *kapota* moldings clasped by a *candraśālā* with a *kīrttimukha* in two-thirds profile and a massive, grooved *āmalasāraka* reminiscent of the one from Bhumara, Cat. 192, Pl. LX. In the space between these

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superstructures may be seen, to the right, Buddha preaching accompanied by two standing attendants; and a badly damaged seated figure, probably Jambhala holding a flower, to the left.

220 ARCHITECTURAL FRAGMENT WITH FLYING GEESE
Sarnath, Varanasi District, Uttar Pradesh
Late 5th century A.D.
Chunar sandstone, .320 × .800 m.
AM 216

The fragment shows a pair of geese flying toward each other holding pearl festoons in the beak. The bodies are rounded and a feeling of lively movement is achieved by the curve of the neck, the flowing crest feathers, and the upswept wing and tail feathers. Other fragments of this type are preserved at the Sarnath Museum where the birds are interspersed with *kīrttimukhas*. Cf. Cat. 201 and Sahni, *Catalogue of the Museum of Archaeology at Sarnath*, pp. 259-260, nos. D (i) 86-95.

221 RELIEF SLAB WITH *RĀMĀYAṆA* SCENE
Shringwerpur, Allahabad District, Uttar Pradesh
c. 5th century A.D.
Pink sandstone, .610 × .630 m.
AM 261 Plate LXXIX

To the right are the mutilated images of Rāma and Lakṣmaṇa wearing *channavīras*, holding long bows, and carrying quivers full of arrows on the shoulders. To the left are two crowned figures with monkey heads, below whom are two badly damaged young monkeys. Above are stylized representations of a *nāgakesara*, an *aśoka*, and a plantain tree. The panel probably represents the meeting of Rāma and Lakṣmaṇa with Sugrīva and Hanumān in the Ṛṣyamūka forest.

222 FRAGMENT OF A NĀGA IMAGE
Sirsa, Allahabad District, Uttar Pradesh
c. mid 5th century A.D.
Sandstone, .410 × .370 m.
AM 945 Plate LXXIX

The figure is badly damaged; the two arms and the body below the waist are missing. Only a part of the snake canopy survives on the left side of the head. The face is full and heavy, but the eyes are downcast and meditative. The coiffure consists of curled rolls of hair and a knot on the crown of the head. The necklace is composed of large graduated beads.

223 STANDING VIṢṆU
Unchdih, Allahabad District, Uttar Pradesh
Early 5th century A.D.
Buff sandstone, .800 × .420 m.
AM 857 Plate LXXX

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The four-armed standing image of Viṣṇu carries an unidentified object and a conch in the upper right and left hands respectively. The lower left hand holds the discus which rests on the personified Cakrapuruṣa. The lower right hand and the corresponding *āyudhapuruṣa* are missing.

The figure wears an *ekāvalī,* a heavy *vanamālā* which hangs over the shoulders and reaches to the knees, and a cylindrical crown with festoons hanging from the central and side plaques, a motif derived from Kuṣāṇa period turbans. On the plain circular halo is carved a pleated *śiraścakra* and the two ends of the fillet float out on either side.

The proportions of the figure are squat, the modeling taut, and in broad, spreading planes that have not yet attained the smooth sensuousness of the style of the mid 5th century.

224 TORSO OF A NĀGARĀJA
Provenance unknown
Early 5th century A.D.
Dark gray sandstone, .698 × .508 m.
AM 146 Plate LXXXI

The image is considerably waterworn, and has consequently flaked a great deal. The God wears a crown made up of three plaques, and a *vanamālā,* visible around the right shoulder. The distended ear-lobes were apparently not adorned with earrings; a snake canopy of seven heads rises from the shoulders in a graceful circle. The left shoulder is raised suggesting that the arm was lifted, but the side is much too damaged for us to draw any firm conclusions about the posture.

225 MINIATURE STUPA
Provenance unknown
Late 5th century A.D.
Pink sandstone, .530 × .360 m.
AM 224 Plate LXXXII

The circular base consists of a plinth, a wall provided with niches containing images of the Buddha in the four directions alternating with panels filled with lotus medallions, and a *kapota.* The two moldings above are decorated with *candraśālikās* which serve as *udgamas* of the niches below. The bulbous dome had a *harmikā* and a *yaṣṭi,* both now missing.

226 *CANDRAŚĀLĀ* FRAGMENT
Provenance unknown
c. 7th century A.D.
Red sandstone, .930 × .460 m.
AM 514

The top is broken; the inner edge of the arch and the outer edge of the central medallion are beaded. A flying Vidyādhara, holding a sword in the right hand, is in the center.

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227 *CANDRAŚĀLĀ* FRAGMENT
Provenance unknown
c. 7th century A.D.
Spotted red sandstone, .550 × .690 m.
AM 634 Plate LXXXII

The edges of the *candraśālā*, the right side of which is broken, are beaded. In the center is a large female head, carved almost in the round. The coiffure is done in *dhammilla* fashion and a large *tāṭaṅka cakra* adorns the right ear.

228 PILLAR FRAGMENT
Provenance unknown
c. 5th century A.D.
Buff sandstone, ht. 785 m.
AM 686

The circular shaft supports a *ghaṭa-pallava* capital with a row of flowers on top and overflowing foliage at the sides.

229 PILLAR FRAGMENT
Provenance unknown
c. 5th century A.D.
Buff sandstone, ht. .710 m.
AM 218

The circular shaft terminates in a row of lotus petals and is clasped by a broad jeweled band consisting of floral scrolls and festoons. The capital consists of a *ghaṭa-pallava* resting on a jeweled coil surrounded by acanthus motifs below which are pearled festoons.

230 A HERO STONE
Provenance unknown
c. 5th century A.D.
Pink sandstone, ht. 1.456 m.
AM 757

In a small rectangular panel sunk into the stele are three nimbate figures, all much abraded. The central figure appears to be male, those on the sides female. A lotus flower is carved above.

Traces of a greatly worn and illegible inscription can be discerned below the panel.

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EIGHTH THROUGH FOURTEENTH CENTURY A.D.

231 FRAGMENT OF A CORNER PILASTER
Ahar, Bulandshahr District, Uttar Pradesh
9th century A.D.
Brick-red sandstone, 1.340 × .310 m.
AM 209 Plate LXXXIII

The square shaft is clasped by a narrow foliate band below which are *kīrtti-mukhas* spewing festoons, the loops of which are held at the corners by rampant *vyālas*. Bells suspended by long chains also fall down the shaft. Above the foliate band are demi-medallions edged with a single row of beads and lotuses at the corners. They contain two geese, with heads touching, on one side, and a goose with head turned back on the other.

The short octagonal section is decorated with *kīrttimukha* heads with puffed cheeks and emitting pearl festoons. The remainder of the pillar including the capital is missing.

232 PILLAR FRAGMENT
Ahar, Bulandshahr District, Uttar Pradesh
c. 9th century A.D.
Pink sandstone, ht. .700 m.
AM 751 Plate LXXXIII

The dwarf pillar had a square base, most of which is missing, and an octagonal shaft, the faces of which are covered with floriate bands. At the juncture of the shaft and the base are damaged Nāga figures with hands folded in adoration. The shaft itself is capped by a square abacus decorated with *grāsas* emitting floriate scrolls on all the four sides. The capital rests on a triple molding clasped by ornamental leaves and is an abbreviated rendering of the *ghaṭa-pallava* motif, the overflowing foliage at the corners being retained while the pot itself is replaced by an *ardha-padma* motif.

233 VARĀHA
Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, 1.097 × .736 m.
AM 951 Plate LXXXIV

The God stands with the right leg planted on the ground and the raised left foot resting on a lotus held by Ādi Śeṣa and his consort. The right arm is damaged; the left arm holds the discus near the stomach and supports Pṛthvī on the elbow. It is not clear if the image had two or four arms.

The God is shaded by a large drooping lotus, the stalk of which rises from the ground. To his right is Kamalā and a seated female devotee; to the left, Garuḍa with one arm raiṣed in a laudatory gesture and a seated male worshipper. Above them were *bhāravāhaka* Yakṣas supporting *vyālas*, now missing, on top of which were *makara*

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heads with riders, one of these being clearly preserved. Above the God are the badly damaged figures of a pair of flying Devas and what appear to be figures of Brahmā and Śiva.

234 HANUMĀN
Allahabad District, Uttar Pradesh
c. 12th century A.D.
Pink sandstone, 1.250 × .620 m.
AM 1076 Plate LXXXV

The torso of the God is turned to face the front. Though both the hands are broken, the right hand was raised, the palm resting next to the cap; the left hand was held at the chest, the index finger pointing upward. He wears a lower garment, necklaces, an *udarabandha* just below the chest, and a *karaṇḍamukuṭa* shaped like a cap. A short broad dagger is tucked at the thigh into a loosely wound baldric. The head is tilted to the side and the wide mouth is open, baring the teeth.

235 STANDING GODDESS, PROBABLY KṢEMAṄKARĪ
Allahabad District, Uttar Pradesh
10th-11th centuries A.D.
Buff sandstone, 1.720 × .850 m.
AM 770 Plate LXXXVI

The image is damaged, the face and many of the sixteen arms being lost. The remaining hands hold *vajra*, trident, an arrow or sword, noose, shield, and a child. Below are the two lions usually associated with Kṣemaṅkarī, and two kneeling devotees. The Goddess is flanked by two female attendants, the one to the right holding a *caurī*, the one to the left, a sword. Next to them are two male attendants, above whom are ascetics, with *yogapaṭṭas* around the knees. At the top are three roofed niches containing identical images conforming to the more common depiction of Kṣemaṅkarī. The hands are in *abhaya mudrā*, and hold a *triśūla* or *śakti*, *pustaka* or *padma*, and *kalaśa*. To each side is a female attendant with a *vīṇā*. Above are flying Vidyādhara couples.

Reference: *Aparājitapṛcchā*, chapter 222, verse 30.

236 NICHE, FROM A TEMPLE WALL, WITH AN IMAGE OF PĀRVATĪ
Allahabad District, Uttar Pradesh
c. 11th century A.D.
Sandstone, .390 × .390 m.
AM 256

The Goddess, in *samabhaṅga* pose, holds an indistinct object, a lotus bud on a coiled stem, a *sruk* and a water pot in her hands. To the right, at her feet, is a lion and to the left, a deer. Curious flamelike tufts rise from the base up to the waist of the Goddess, suggesting that she is performing *pañcāgnitapa*.

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237 PEDESTAL OF A VARĀHA IMAGE
Allahabad District, Uttar Pradesh
c. 11th century A.D.
Grey basalt, .400 × 1.200 m.
AM 287
Plate LXXXVII

The zoomorphic image of Varāha is missing, though traces of its legs and hooves can still be seen on either side of the tail of the reclining Nāga who is shown looking up with hands folded in adoration. Below his head is carved an image of Brahmā with three Nāgas and Nāgīs to his right, and ritual utensils and traces of a lotus rhizome to his left. The conch and the discus, *āyudhas* of Viṣṇu, are also to be seen to the left and right of the Nāga's shoulders.

238 ARDHANĀRĪŚVARA, FRAGMENT OF A TEMPLE WALL
Almora, Almora District, Uttar Pradesh
c. 12th century A.D.
Sandstone, .600 × .420 m.
AM 267

All four arms are broken so that none of the attributes remain. The right half of the figure is male and wears a *jaṭāmukuṭa*. The bull is seen at the feet. The left half is female and is accompanied by a lion.

239 DIVINE COUPLE
Amlauti, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Pink sandstone, .355 × .313 m.
AM 548

The heads and the portion below the knee are lost. The male figure had four arms. The couple are shown in the usual attitude, the woman leaning against her consort, a hand thrown over his shoulder while he passes his arm across her waist to touch her lightly under the breast.

240 LAKṢMĪ-NĀRĀYAṆA ON GARUḌA
Arail, Allahabad District, Uttar Pradesh
c. 12th century A.D.
Sandstone, .630 × .540 m.
AM 856
Plate LXXXVII

The portion below the head of Garuḍa is missing. Viṣṇu, holding a bunch of lotus flowers, a mace, and a large *cakra*, is seated in the *ardhaparyaṅkāsana* on Garuḍa whose badly damaged head is visible. Lakṣmī is seated on her consort's thigh, the left hand holding a lotus bud while the right hand is thrown across the shoulders of the God in a manner reminiscent of the *āliṅganamūrtis* of Śiva. The back rest, decorated with pilasters, has an incomplete quatrefoil arch.

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241 UMĀ-MAHEŚVARA
Arail, Allahabad District, Uttar Pradesh
c. 8th century A.D.
Plum colored sandstone, .560 × .470 m.
AM 727 Plate LXXXVII

The God is seated in *ardhaparyaṅkāsana* posture, a *yogapaṭṭa* around the pendant leg which rests on a lotus flower. Umā is perched on his left knee. He holds a serpent and a *triśūla* in the two upper hands, the lower left hand caresses the Goddess under the chin, while the lower right hand rests on the *yogapaṭṭa*. The Goddess turns her face towards her consort, resting an arm on his thigh. Both her feet rest on lotuses. Her girdle consists of a simple chain and the hair is done in a bun at the back of the head from which escapes a long braid of hair. To Umā's left is a guardian figure leaning on a mace, while below the couple, from left to right, are the figures of a guardian, seated Gaṇeśa, an ascetic with hands raised, Nandi, and Kārttikeya riding on a peacock. Above are flying Vidyādharas. The workmanship is provincial.

242 VIṢṆU TAKING THE THREE STRIDES
Baghara, Allahabad District, Uttar Pradesh
c. 10th century A.D.
Buff sandstone, .460 × .340 m.
AM 245 Plate LXXXVIII

The image is badly damaged, both legs and seven of the eight hands being broken. The God looks upward, and holds a flower in the lower right hand. He wears a tall cylindrical crown and a rather heavy girdle from which a tasseled ornament drops between the legs and narrow decorated ribbons are looped on both thighs. Traces of the *vanamālā* can also be seen.

243 FRAGMENT OF A TEMPLE WALL
Baghara, Allahabad District, Uttar Pradesh
11th century A.D.
Pink sandstone, ht. 1.045 m.
AM 756

The two sides carry representation of two standing Divinities, with heads and arms damaged. They may represent Dikpālas who are generally located on the corners of temple walls.

244 CĀMUṆḌĀ
Baghara, Allahabad District, Uttar Pradesh
11th century A.D.
Plum colored sandstone, .690 × .420 m.
AM 426 Plate XC

The emaciated and grimacing Goddess, most of whose hands and feet are broken, is shown dancing, a finger raised to her open lips. The hair, done in the

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piṅgalorddha manner, is secured by a serpent. At her feet is a recumbent male figure, resting its raised head on a hand. One of his feet is being devoured by a dog.

245 VĪṆĀDHARA ŚIVA
Banda, Banda District, Uttar Pradesh
c. 10th century A.D.
Buff sandstone, .915 × .620 m.
AM 950 Plate LXXXIX

The top portion of the image, including the head, is missing. The God is shown dancing, the *vīṇā* held in the two lower hands. The upper left hand holds a snake and the upper right hand possibly held a trident, the shaft of which is still visible. At the God's feet is Nandi, badly damaged, and flanking him are secular and religious figures, their hands folded in adoration.

246 SŪRYA
Bara, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Sandstone, ht. .930 m.
AM 655 Plate XC

The left side of the image is badly damaged. The God, in *udīcyaveśa,* stands in *samabhaṅga* pose; the remains of the lotus held by the right hand being visible. He wears boots and a girdle with a *kīrttimukha* ornament in the center from which issue two chains that pass beneath the girdle to form loops over the thighs, the loose ends falling to the knees. We also see an *upavīta* and circular earrings. The hair is parted in the center, and shows a row of curls behind which rests the heavy crown. Lotus petals that formed the halo are visible behind the head. A badly damaged figure, probably Aruṇa, stands at the God's feet. On his right is the figure of a woman holding a flower, probably Rājñī or Nikṣubhā, in front of whom is a badly damaged representation of Piṅgala. The edge of the image shows, from bottom to top, a mutilated pot-bellied seated figure, a standing crowned figure with a beard holding a rosary *(akṣamālā)* in the right hand, and another crowned figure standing on a pedestal and holding what is apparently a fruit in the pendant left hand.

247 FRAGMENTARY IMAGE OF KUBERA
Bara, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Buff sandstone, ht. .610 m.
AM 724

The image is badly damaged, all the four arms being broken and the portion below the thighs missing. The hair is done as *jaṭājūṭa,* and the *upavīta* is flat and ribbonlike. The upper hands must have held a *nakula* behind the head, only a fragment of which is now visible.

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248 DIKPĀLAS
Bara, Allahabad District, Uttar Pradesh
c. 12th century A.D.
Pink sandstone, .815 × .455 m.
AM 444

The fragment from a temple wall shows Īśāna standing on a pedestal supported by a *bhāraputraka*. The left face carries another badly damaged Dikpāla image.

249 ŚAIVA DIVINITIES
Bara, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Buff sandstone, .840 × .480 m.
AM 439

The fragment of a temple wall shows two four-armed Śaiva Divinities standing on pedestals carried by *bhāraputrakas*. Both are accompanied by bulls.

250 FRAGMENT OF A DOORWAY SURROUND
Bara, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Pink sandstone, 1.800 × .170 m.
AM 769 Plate XCI

The band *(śākhā)* consists of four niches with pediments placed vertically over each other. Architectural members of this type generally flanked the *stambhaśākhā* of temple doorways of the 9th-10th centuries A.D. (cf. the doorway at Parbhau, Mainpuri District, Uttar Pradesh reproduced in Viennot, *Les divinities fluviales*, Pl. 27 b). The niches, from top to bottom, contain: the figure of a man leaning on a club, Kṛṣṇa slaying the bull-demon Vatsāsura, a male figure with hands held below the chest, and a seated pot-bellied figure, probably a representation of Kubera. The sculpture is graceful, lacking the stiff modeling of the more developed medieval style. Cf. Cat. 251, Pl. XCI which seems to belong to another temple of the same style and period.

251 FRAGMENT OF A DOORWAY SURROUND
Bara, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Pink sandstone, 1.600 × .180 m.
AM 290 Plate XCI

The band is very similar to Cat. 250, Plate XCI and almost certainly from the same group of temples. The first and third niches (from the top) contain female figures shooting arrows in opposite directions and the second and fourth appear to be horse-faced figures, representing Uṣā, Pratyuṣā and the Aśvinīkumāras. If this is correct, the jamb could be associated with a Sun temple. The pediment with *ṭhakārikā* ornament is not to be seen over the first and third niches from the top.

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252 ŚIVA-PĀRVATĪ
Bharwari, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .890 × .680 m.
AM 992 Plate XCII

The God is shown standing in *samabhaṅga* pose. Three of his four arms are broken. The upper left hand held a *triśūla*. He wears a broad necklace, earrings and a tiara above which rises the tall *jaṭā*. Behind the God is a badly damaged Nandi, next to which stands a male attendant holding a bowl in the right hand. A male figure kneels at Śiva's feet, hands folded in adoration.

Pārvatī, also in *samabhaṅga* pose, stands to the left of the God. The right hand is broken; she holds a large pot in the left hand. She wears a *dhotī*, the regularly pleated folds of which fall between the legs. The simple girdle is provided with two small loops, an *ekāvalī* adorns the neck, and the hair is done in a large circular bun above the head. The Goddess is flanked by two female attendants and a kneeling figure, now badly damaged, is at her feet. The large oblong haloes are edged by a broad band of foliate petals.

253 SŪRYA ACCOMPANIED BY DAṆḌĪ AND PIṄGALA
Bhita, Allahabad District, Uttar Pradesh
c. 8th century A.D.
Sandstone, .760 × .420 m.
AM 406 Plate XCIII

The image is carved in high relief on a rectangular slab of stone with a semi-circular top. The God, in *udīcyaveśa*, holds a small bunch of lotus flowers with short stalks in both hands. The tunic reaches to the calves, while a short *uttarīya* passes behind the waist and over the elbows. The jewelry is very simple, consisting of a pearl necklace, earrings, girdle, bracelets, and a cylindrical crown. The *avyaṅga* is not shown. A broad sword *(khaḍga)* is suspended from a baldric slung across the thighs. Piṅgala, on the right, is wearing a peaked Scythian cap and holds a pen and ink-pot. Daṇḍī, similarly attired, holds a staff, and is on the left. The image may be compared with Cat. 399, Pl. CXXVII which is similar in date and style.

254 VĀYU, REGENT OF THE NORTHWEST
Bhita, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Sandstone, .650 × .290 m.
AM 442

The head is missing, and the two arms are broken, but the God can be identified by the deer seated behind the right leg.

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255 ĪŚĀNA, REGENT OF THE NORTHEAST
Bhita, Allahabad District, Uttar Pradesh
11th century A.D.
Sandstone, .780 × .260 m.
AM 649

The four-armed God holds a rosary and trident in the right hands, the left hands being damaged. A mutilated bull can be seen near the legs.

256 KUBERA
Bhita, Allahabad District, Uttar Pradesh
c. 12th century A.D.
Buff sandstone, .630 × .560 m.
AM 279 Plate XCIV

The lowermost portion of the image, below the feet, is missing. The God, seated in *ardhaparyaṅkāsana,* holds a bowl in the right hand and what appears to be a money bag in the right. Over his shoulders are two attendants, the male figure to the left carrying a jar, the female figure to the right, a fly-whisk.

The workmanship of the image is imitative and of poor quality.

257 DANCING BHAIRAVA, FRAGMENT OF A TEMPLE WALL
Bhita, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Sandstone, .790 × .410 m.
AM 250

The God is shown dancing on a prostrate male figure. One leg is lifted; the body is rotated around the axis, so that though the back is turned to the spectator the torso twists to the front. Of the hands, three are damaged, but a bowl can be seen in the lower left hand. The hair flares out in a circlet of curls behind the head *(piṅgalorddhakeśa),* a coiffure typical of fierce Deities. A bull can be seen next to the right leg.

258 NĀGARĀJA
Bhita, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, ·880 × .440 m.
AM 1086 Plate XCIV

The Nāga holds an *akṣamālā* in the right hand and a fruit in the left. He wears an *upavīta,* armlets, a simple necklace close to the neck, and earrings. The hair is done in a bun on top of the head and falls in rows of curls to the shoulders.

The top portion of the stele is carved with the seven hoods of a serpent. These form a canopy above the image.

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259 MAHIṢĀSURAMARDINĪ, FRAGMENT OF A TEMPLE WALL
Bhita, Allahabad District, Uttar Pradesh
11th century A.D.
Sandstone, .460 × .610 m.
AM 397

The four-armed Goddess, placed in a projecting niche, carries a sword and a shield in the two upper arms. With her lower left hand, she bends back the head of the buffalo which she pierces with the trident held in the right hand. Her *vāhana*, the lion, is also shown attacking the buffalo. At the side, outside the niche, is a two-armed Goddess holding a lotus and accompanied by two attendants.

260 REVANTA
Bhita, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, .630 × 1.350 m.
AM 402 Plate XCV

The central rider, whose head is missing, but behind whom is a figure clasping the handle of a parasol, is Revanta. He is shown hunting with companions who are also on horseback. The God carries a drinking cup, the rider behind a spear, and all three wear boots. Beneath the hooves of their horses is a tableau of the hunt. From the left to the right are three drummers, a running dog, a man playing cymbals and a kneeling devotee. Above on a long pedestal are the Navagrahas and other figures with Ravi, father of Revanta, to the far left.

References: N. K. Bhattasali, *Iconography of Buddhist and Brahamanical Sculptures in the Dacca Museum*, Dacca 1929, pp. 174-177; J. N. Banerjea, *Development of Hindu Iconography*, Calcutta 1956, pp. 442-43.

261 RIGHT SIDE OF A DOORWAY SURROUND
Bhita, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Pink sandstone, 1.056 × .232 m.
AM 558

At the base of the jamb is a male and a female Divinity canopied by lotus vegetation. Above them are three niches containing images of seated female Divinities, each holding a lance. The outer edge of the jamb is decorated with lotus petals the inner edge with a *nāgaśākhā* terminating in a Nāga (cf. Cat. 262).

262 RIGHT SIDE OF A DOORWAY SURROUND
Bhita, Allahabad District, Uttar Pradesh
11th century A.D.
Pink sandstone, 1.065 × .220 m.
AM 627

Very similar to Cat. 261.

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263 ARCHITRAVE OF A DOORWAY SURROUND WITH A NAVAGRAHA PANEL
Bhita, Allahabad District, Uttar Pradesh
9th-10th century A.D.
Sandstone, .150 × .780 m.
AM 532 Plate XCV

To the left is Ravi seated in *pralambapādāsana* with a lotus in both raised hands. At the other end may be seen Rāhu and Ketu, who is depicted as a female figure, with the usual serpent tail. The Grahas between are in identical postures, with right hand raised in *abhaya mudrā* and left hand holding a water pot.

264 SILL OF A TEMPLE DOORWAY
Bhita, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Sandstone, .260 × 1.270 m.
AM 148 Plate XCV

The sill *(udumbara)* is decorated on both ends with rampaging lions clawing the hips of elephants *(gaja-krānta)* who in turn have seized human figures in their trunks. The central projection *(mandāraka)* is of unusual design, consisting of a lotus below which is carved a woman dancing to the accompaniment of two musicians instead of the usual stalks and foliage. The recesses on either side each contain two Udadhikumāras riding upon *makaras*.

265 *ŚĀRDŪLA-VYĀLA*
Bhita, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Buff sandstone, ht. .790 m.
AM 445

The hind portion of the beast is missing. A damaged male figure struggles below.

266 SŪRYA
Chillah (near Bhita), Allahabad District, Uttar Pradesh
c. 8th-9th century A.D.
Sandstone, ht. .690 m.
AM 412 Plate XCVI

A large section of the plain halo has broken off and the portion below the knees is missing.

The God, in *udīcyaveśa*, holds a bunch of lotus flowers with short stalks in each hand. He wears a short cylindrical crown high over the head revealing ringlets of hair which fall over the forehead and to the shoulders. The jewelry consists of earrings; an *ekāvalī*; a necklace made up of double strings of beads with a central plaque;

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an *avyaṅga* which passes over a pearl *upavīta*; and a chain girdle, the loose end of which forms a loop between the legs to dangle over the right thigh. The edge of the tunic is brocaded and a baldric is slung across the thighs. Cf. Cat. 398, Pl. CXXVI which is very similar in style and date.

267 NAIRṚTA, REGENT OF THE SOUTHWEST
Chillah (near Bhita), Allahabad District, Uttar Pradesh
c. 11th century A.D.
Plum colored sandstone, ht. .405 m.
AM 429

The God, standing within a damaged niche, holds a sword in the right hand. A band with half petals each bordered by indented check pattern is to the left of the pilaster of the niche. Cf. Cat. 448, Pl. CVII and Cat. 449.

268 AGNI, REGENT OF THE SOUTHEAST
Chitrakut, Banda District, Uttar Pradesh
11th century A.D.
Buff sandstone, 1.575 × .785 m.
AM 790

All the four arms of the bearded God are broken, but he is identified by the ram crouching at the feet. The left face of the wall fragment is carved with a four-armed, crowned Deity, whose *vāhana* is missing.

269 ŚAIVA DIVINITY
Garhwa, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, .840 × .510 m.
AM 435

All the eight arms of the God are broken. He is seated in *ardhaparyaṅkāsana*, a bull crouching at his feet. Though the head is broken, it appears to have been that of an animal, perhaps a bull.

270 SEATED ŚIVA
Garhwa, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, .900 × 650 m.
AM 642

The four-armed image is damaged, lacking the head, the arms, and a part of the pedestal. The God is seated in *padmāsana* with the knee projecting far beyond the edges of the cushion seat. Beneath is a bull resting before a small arched niche.

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271 ĪŚĀNA, REGENT OF THE NORTHEAST
Garhwa, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Sandstone, .950 × .360 m.
AM 654

All the four arms are broken at the elbows so that none of the attributes survives. To the right is a small female attendant figure in profile holding a snake. On the left is a mutilated kneeling bull.

272 HEADLESS ŚIVA
Garhwa, Allahabad District, Uttar Pradesh
11th century A.D.
Sandstone, .745 × .460 m.
AM 641

The God's retinue includes anchorite attendants, a bull, a kneeling female figure with hands folded in adoration, and flying Vidyādharas above.

273 FRAGMENT OF A TEMPLE WALL
Garhwa, Allahabad District, Uttar Pradesh
11th century A.D.
Sandstone, ht. .940 m.
AM 425

The Surasundarī on the front face leans gracefully forward, right hand raised to the gently lowered head, the left hand held below the breasts. At her feet is what appears to be a mutilated bird. Unfortunately, the figure is badly damaged and weatherworn.

The right face of the stone is carved with another female figure, also badly damaged, who holds a child in her arm; to the left is a *vyāla* motif.

274 ARCHITECTURAL FRAGMENT
Garhwa, Allahabad District, Uttar Pradesh
11th century A.D.
Pink sandstone, .310 × 1.350 m.
AM 688

In the center are Umā and Maheśvara embracing each other. The God is four-armed, the lower right hand in *varada mudrā,* the upper right hand holding a *triśūla,* the upper left a serpent, while the lower left is not visible. On his knee is seated Umā, her right hand around the God's neck, her left holding a curved mirror. On either side are *mithuna* figures in niches.

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275 SILL OF A TEMPLE DOORWAY
Garhwa, Allahabad District, Uttar Pradesh
10th century A.D.
Pink sandstone, .180 × 1.100 m.
AM 749

The sill has a *mandāraka* in the form of a lotus with spirally coiled side stalks, flanked by Udadhikumāras upon *makaras*. The ends are decorated with lions pouncing on elephants from the front *(kari-kumbha vidāraka)*. Cf. Cat. 264, Pl. XCV.

276 BRACKET CAPITAL
Garhwa, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, ht. .290 m.
AM 779

Each of the four brackets is supported by a four armed *bhāraputraka*. The corners between them contain Nāga figures, hands folded in adoration.

277 ṚṢABHANĀTHA WITH ATTENDANT JINAS
Gaya, Gaya District, Bihar
8th-9th century A.D.
Black basalt, .960 × .460 m.
AM 280 Plate XCVII

The Jina, in *kāyotsarga* posture, stands on a lotus placed on a *saptaratha* pedestal, which has a bull in the center, flanked by crouching lions. On the extreme left end of the pedestal is a pair of devotees and on the right a stand heaped with offerings *(ratnapātra)*, and an incense-burner. The savior is nude, the hair is dressed in a tall *jaṭājūṭa* with curls falling down the sides of the head and over the shoulders. On either side are male *caurī*-bearers wearing short *dhotīs*, necklaces, and simple but elegant coiffures which consist of a fillet with rosettes in the center and overlapping curls arranged on the sides of the head. On the edge of the slab are the twenty-four Jinas arranged in pairs, one above the other; Pārśvanātha and Ṛṣabha, who is repeated, are recognizable on the bottom left. The other Jinas can also be identified by the cognizances carved on their pedestals. The back of the throne consists of plain posts in low relief supporting a cross-bar on which are triangular foliated plaques. The small flamboyant halo has a beaded edge and a drooping leaf projecting on either side. Vidyādharas can be seen in the top corners, and also a drum and a pair of cymbals struck by hands emerging from cloud forms. Above the head of the Jina are traces of the foliage of a tree. The almost rectangular slab is slightly rounded at the top corners.

In style, we do not observe the conventional features associated with work of the Pāla period: rather the image is in the tradition of—though later than—the few known works ascribed to the later Guptas of Magadha.

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278 MINIATURE IMAGE OF REVANTA
Gaya, Gaya District, Bihar
9th century A.D.
Blue basalt, ht. .105 m.
AM 975 Plate XCVIII

The God, holding a cup in the right hand, rides a horse. He wears boots which are thrust into stirrups, is preceded by an attendant carrying a sword, and followed by a parasol-bearer. Facing him is a man pouring wine from a jar, and behind him is yet another badly damaged attendant.

279 ŚYĀMA TĀRĀ
Gaya, Gaya District, Bihar
Late 11th century A.D.
Schist, .520 × .250 m.
AM 241 Plate XCVIII

The Goddess is seated on a lotus throne with the pendant right foot resting on a small flower. The right hand is in *varada mudrā;* the left, now missing, probably held the stalk of the blue lotus. Above, on individual lotuses, are the five Dhyāni Buddhas, the central figure who is in *abhaya mudrā* to be identified with Amoghasiddhi. To the sides of the Goddess are two miniature stupas. The stylized postures, the sharply delineated facial features, and the treatment of ornamental and iconographic detail all suggest a date in the late 11th century A.D.

280 FRAGMENT OF THE *ADHOVEDIKĀ* OF A MINIATURE STUPA
Gaya, Gaya District, Bihar
10th century A.D.
Basalt, .360 × .460 m.
AM 243

The *khura* molding is decorated on the projecting corners with floral sprays, and in the center with a *candraśālā* motif; the torus *(kumbha)* has a foliated lozenge at the center; in the recess between the two upper moldings is a lotus scroll interrupted by a niche containing a seated Buddha. Cf. R. D. Banerji, *Eastern Indian School of Mediaeval Sculpture,* Delhi 1933, Pl. IV c.

281 VIṢṆU ANANTAŚĀYIN
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Red sandstone, .600 × 1.000 m.
AM 617 Plate XCIX

The God lies on the coils of Śeṣa, the two reclining on a bed. He supports his head with the upper left hand. The lower right hand holds the mace while the upper and lower left hands hold the *cakra* and *śaṅkha* respectively. The relatively simple

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jewelry consists of a *kirīṭamukuṭa*, a necklace, and a *vanamālā*. The outstretched right leg should have rested in the lap of the now mutilated figure of Lakṣmī. Behind her are two female and one male figure preceded by a lotus plant with coiled offshoots. Brahmā, seated on a lotus, can be seen just above the left arm of Viṣṇu.

In the top register, to the right, are the seven Mātṛkās flanked by Vīrabhadra and Gaṇeśa, and to the left are four seated male figures, two of them badly damaged. In the lower register is a seated Goddess flanked by Nāgas and a divine couple carrying jars. At the sides are representations of fish, turtle, *makara*, and *ratnapātras* all indicating the Primeval Ocean.

282 SŪRYA, FRAGMENT OF A TEMPLE WALL
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Plum colored sandstone, .630 × .520 m.
AM 414

The God is shown standing on a chariot and holding a large lotus in each hand. In front of his legs is the seated figure of a Goddess, either Uṣā or Mahāśvetā. Below her is Aruṇa driving two horses which leap sideways.

283 GAṆEŚA
Gurgi, Rewa District, Madhya Pradesh
13th century A.D.
Pink sandstone, ht. 1.045 m.
AM 364

Two of the four arms of the God are missing. On the pedestal is a rat and two worshippers. The modeling is flat, the legs and arms awkward and emaciated.

284 DANCING KĀLĪ
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Plum colored sandstone, .680 × .365 m.
AM 403

Plate XCIX

The emaciated and skeletal Goddess dances in front of a prostrate man who raises his head on an arm. On both sides are nude goblins, one of whom devours a human arm. A snake is wound around the left leg of the Goddess, a scorpion crawls on her belly. The hair is done in *piṅgalorddha* manner, and a long garland of skulls completes the bizarre ornamentation. She is twelve-armed, two of them holding an elephant hide above her head. The right hands hold a dagger, a trident, a skull, and a sword (?), while the left hands hold a human head, a *khaṭvāṅga* and a shield.

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285 CĀMUṆḌĀ, FRAGMENT OF A TEMPLE WALL
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Plum colored sandstone, .650 × .650 m.
AM 562

The Goddess is shown dancing in front of a prostrate human figure. She is four-armed; the lower right hand holds a snake, the upper left hand is held near the mouth. The objects in the other hands are unclear.

286 STANDING PĀRŚVANĀTHA
Gurgi, Rewa District, Madhya Pradesh
c. 9th century A.D.
Plum colored sandstone, .940 × .535 m.
AM 499 Plate C

The nude Jina stands in *kāyotsarga* posture, the hands reaching to the knees. Behind him is a Nāga the seven hoods of which shelter his head. To the right of the Jina is a badly damaged *caurī*-bearer and to his left stood a female figure—now almost completely broken away—who shaded the Jina with a raised parasol. Behind is a tree with skilfully and delicately carved foliage, and on the top Vidyādharas flying through the air with their consorts. On the pedestal is a wheel flanked by conch shells.

The image is badly damaged but of excellent quality.

287 STANDING NEMINĀTHA
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Plum colored sandstone, .850 × .490 m.
AM 498 Plate CI

The sculpture is much damaged, particularly the top portion, and the faces of several figures have been broken. The figure is nude and stands in the *kāyotsarga* posture with a simple lotus halo behind the head and a small parasol above. On the pedestal below are two lions crouching back to back on either side of a wheel. The recesses to the sides contain a Yakṣa and Yakṣī figure respectively. On the cloth cover of the pedestal is a conch, the *lāñchana* of Neminātha.

On either side of the Jina are two seated devotees, and standing male and female *caurī*-bearers flanked by two more female attendants also holding *caurīs*. Above them are four Jina figures with *chatras;* on top are two caparisoned elephants, and Vidyādhara couples with garlands.

288 A STANDING TĪRTHAṄKARA
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Plum colored sandstone, Mts. 1.660 × .870 m.
AM 510

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All the faces are damaged. The main image is accompanied by four standing and four seated Jinas. At his feet are two male *caurī*-bearers and above the head, on either side of the parasol, are elephants lustrating the Jina with pots of water. Just below are two flying Devas.

289 JAINA TUTELARY COUPLE
Gurgi, Rewa District, Madhya Pradesh
10th century A.D.
Pink sandstone, .787 × .557 m.
AM 521 Plate CII

The couple are seated in *ardhaparyaṅkāsana* on a pedestal incised with petaled lozenges. They are shaded by a plantain(?) tree above the trunk of which was a Jina figure only traces of which survive. Each figure supports a child with the left hand and holds a *bījapūraka* in the right. They wear similar ornaments. The God's face is badly damaged so that it is difficult to discern the details of the head-dress. The Goddess wears a coiled semi-circular bun above the head. Below, within a register, are four devotees, two facing two, with riders on horses at the corners. Cf. Cat. 381, Plate CXXII.

290 JAINA TUTELARY COUPLE
Gurgi, Rewa District, Madhya Pradesh
10th century A.D.
Plum colored sandstone, .640 × .550 m.
AM 539

The couple are seated in *ardhaparyaṅkāsana* on cushions beneath a plantain(?) tree just above the trunk of which is a seated Jina figure. They each support a child with the left hand and hold a *bījapūraka* in the right hand. The male figure wears a conical crown. The panel on the pedestal has five standing club-bearers, the two to the right being accompanied by animals.

291 A SAGE WITH HIS DISCIPLE
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Pink sandstone, .735 × .660 m.
AM 431

The sculpture is mutilated but we can see the sage, one hand raised in the gesture of discourse. The disciple is kneeling, the hands folded in veneration.

292 GARGOYLE
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Buff sandstone, .480 × .765 m.
AM 234 Plate CII

The gargoyle is conceived in the form of a woman swimming with the help of a pot which she holds with both her hands below the breasts. She has turned her

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head upward and raised her legs in a floating posture. The hair is pulled to the top of the head in a flat circular bun. A scarf flutters over the arms.

293 HEAD OF ŚIVA
Gurgi, Rewa District, Madhya Pradesh
11th-12th century A.D.
Plum colored sandstone, ht. .460 m.
AM 563

The head is sculptured in flat planes, the locks of hair being carved as ribbons.

294 FRAGMENT OF AN IMAGE
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Pink sandstone, ht. .420 m.
AM 723

The girdle has lozenge-shaped pendants and a double festoon.

295 FRAGMENT OF A DOORWAY SURROUND
Gurgi, Rewa District, Madhya Pradesh
9th century A.D.
Plum colored sandstone, .800 × .320 m.
AM 437 Plate CIII

The fragment shows the Goddess Gaṅgā carrying a pot in the raised left hand and leaning on a female attendant. Another female attendant holds a parasol of lotus petals over her head while the two-armed Nandīśvara, holding a trident, is to be seen to the extreme right. The group is placed on a narrow pedestal on the back of a *makara* which is now damaged. Above we see five moldings, the outermost consisting of a lotus creeper emerging from a pot followed by two bands of *mithuna* couples supported by *bhāraputrakas,* a narrow band showing single figures playing on musical instruments, and a *bakulamālā* terminating in the body of a Nāga with serpent canopy. Cf. Cat. 296, Pl. CIII which formed part of the same doorway surround.

296 FRAGMENT OF A DOORWAY SURROUND
Gurgi, Rewa District, Madhya Pradesh
9th century A.D.
Plum colored sandstone, 1.195 × .320 m.
AM 690 Plate CIII

Cf. Cat. 295, which formed part of the same doorway surround. The fragment has a very similar river Goddess group and molding. Yamunā, carrying a pot, leans on a female attendant who holds a bag. A male attendant holds a parasol over the Goddess's head. Beneath the outermost molding is Mahākāla holding a spear across the shoulder.

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297 ARCHITECTURAL FRAGMENT WITH UMĀ-MAHEŚVARA AND ATTENDANTS
Gurgi, Rewa District, Madhya Pradesh
9th century A.D.
Plum colored sandstone, .390 × .935 m.
AM 1089 Plate CIV

The main group is flanked by rampant *vyālas* stepping on elephants, and conventional niches with tall *udgamas* formed by three *induśālikās*.

In the center is Śiva supporting Pārvatī on his lap. Below them are the bull and lion *vāhanas* with dancing Bhṛṅgī between. The arms, the heads, and the portion above are badly damaged. In addition to the small attendants immediately next to them, are large figures of female *caurī*-bearers whose heads have also been broken off. They stand in graceful swaying postures, their bodies gently turned toward the divine couple. Their long *dhotīs* reach almost to the ankles and are marked by gentle ridges to indicate the folds. Each is accompanied by a female attendant carrying a bag. The jewelry consists mainly of beaded necklaces and girdles.

298 LEFT SIDE OF A DOORWAY SURROUND
Gurgi, Rewa District, Madhya Pradesh
c. 12th century A.D.
Plum colored sandstone, 1.250 × .500 m.
AM 394

The surround is in three separate parts (cf. Cat. 299 and 300, Pl. CIV). It had been once reconstructed in the garden of the Museum, but has since been dismantled (cf. Viennot, *Les divinites fluviales*, Pl. 44a).

At the base of the jambs are River Goddess groups. In this instance, Gaṅgā is shown, in profile, knees bent, and carrying a pot in the raised left hand, the right hand being broken. Above hovers the damaged figure of a Nāga, hands folded in adoration; while below is the badly damaged *makara* and a dwarf attendant. To the Goddess' right is a large standing female figure holding a lotus stalk which rises from the ground and curves over her and the attendant Nandīśvara so as to form a double canopy. Next to him is the small figure of a bearded anchorite, hands folded in adoration. The right side of the frame is similar, Yamunā being substituted for Gaṅgā (cf. Cat. 300, Pl. CIV).

Above these groups and separated from them by a horizontal band of stenciled *patralatā* are the shafts of the jamb with a projecting central row of three niches with pediments on both sides and filled with conventional *mithuna* figures. They are topped in the architrave portion (Cat. 299) by the images of Brahmā and Śiva on the left and right respectively. In the center is an image of Viṣṇu on Garuḍa. The recesses in between are filled with seated Navagrahas beginning with Ravi and ending with superimposed images of Ketu and Rāhu.

Flanking the vertical rows of niches on the jambs are narrow offset bands with figures of musicians and dancers. The band nearer the opening changes into a row of flying Mālādharadevas in the lintel portion; while the farther band is replaced by a

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bakulamālā. The outermost molding consists of superimposed *vyālas* with their heads alternately facing in opposite directions so that their bodies suggest the winding movement of a lotus creeper. The fillet nearest the doorway contains a stenciled *patralatā* motif.

299 ARCHITRAVE WITH BRAHMĀ, VIṢṆU AND ŚIVA
Gurgi, Rewa District, Madhya Pradesh
c. 12th century A.D.
Plum colored sandstone, .420×1.560 m.
AM 395

For description see Cat. 298.

300 RIGHT SIDE OF A DOORWAY SURROUND
Gurgi, Rewa District, Madhya Pradesh
c. 12th century A.D.
Plum colored sandstone, 1.240×.490 m.
AM 393 Plate CIV

For description see Cat. 298.

301 SAPTAMĀTṚKĀ PANEL
Gurgi, Rewa District, Madhya Pradesh
10th century A.D.
Plum colored sandstone, .420×1.250 m.
AM 1091 Plate CV

To the left is the dancing figure of Vīrabhadra holding the *vīṇā* and trident, and accompanied by the bull. He is followed by the seven Mother Goddesses, all of them dancing in a similar pose, each holding a child, carrying appropriate symbols, and accompanied by her respective *vāhana*. From left to right, we have Brahmāṇī holding a *sruk;* Māheśvarī holding a *triśūla* and accompanied by the bull; Kaumārī holding the *śakti* and accompanied by a peacock; Vaiṣṇavī holding the *gadā* and *cakra* and accompanied by Garuḍa; Vārāhī accompanied by a buffalo; Indrāṇī holding a *vajra* and goad and accompanied by an elephant; Kālī holding a skull bowl, *ḍamaru* and club, finger placed in front of the mouth and dancing on a prostrate human figure; and finally Gaṇeśa, holding a bowl of sweets and accompanied by a rat, now damaged.

The panel is surrounded on three sides by a lotus rhizome which issues from the mouth of a *kīrttimukha* placed in the center of the top margin. The carving is rich, the composition crowded.

302 NAVAGRAHA PANEL
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Plum colored sandstone, .380×.820 m.
AM 550

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The Grahas, between Ravi on the left and Rāhu and the serpent-tailed Ketu on the right, all stand in an identical *tribhaṅga* pose, their left hands broken, their right hands presumably raised in *abhaya mudrā*. All have simple lotus haloes and carry long scarves that reach below the knees. Ravi stands in *samapāda* pose, wearing high boots and holding the usual lotuses in each hand. In front of him may be seen the damaged figures of his consort Uṣā or Mahāśvetā and his charioteer Aruṇa.

303 FRAGMENT OF A *PARIKARMA*
Gurgi, Rewa District, Madhya Pradesh
11th century A.D.
Brown sandstone, .640 × 1.800 m.
AM 512 Plate CV

In the center is a damaged niche containing the image of a standing Buddha flanked by *vyālas*. Below is a fragmentary trefoil arch with Buddha reclining on a couch, a scene representing the Mahāparinirvāṇa. On the two ends are niches flanked by *vyālas* and containing a badly damaged eight-armed Goddess labeled *Mahapratisārā* seated on a lotus to the left and a two-armed Goddess to be identified with Mahāmāyūrī seated on a throne with a peacock to the right. Between these three projecting niches are two more, containing images of Vajradharas. Above are multiple arches with lotus buds and flowers.

304 FRAGMENT OF A PILASTER
Gurgi, Rewa District, Madhya Pradesh
10th century A.D.
Sandstone, .745 × .290 m.
AM 518 Plate CVI

The pilaster has a *ghaṭa-pallava* base and the shaft is beveled at the edges. The two faces carry images of a female *caurī*-bearer and a woman holding a lotus flower.

305 FRAGMENT OF A PILASTER
Gurgi, Rewa District, Madhya Pradesh
10th century A.D.
Sandstone, .665 × .340 m.
AM 436

Very similar to Cat. 304, Pl. CVI, but of inferior workmanship.

306 BRACKET FIGURES
Gurgi, Rewa District, Madhya Pradesh
c. 10th century A.D.
Plum colored sandstone, .770 × .410 m.
AM 622 Plate CVI

A Vṛkṣakā, leaning on a female attendant holding a bag, is shown standing beneath the arched boughs of a tree. She is dressed in a *dhotī* incised with parallel

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stripes, an elaborate girdle, *urujālakas,* and necklaces. The coiffure is done in a bun consisting of twisted jeweled rolls of hair. To her right is the figure of a Nāga, also badly damaged, while the figure to the left is almost totally destroyed.

307 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Gurgi, Rewa District, Madhya Pradesh
12th century A.D.
Sandstone, .640 × .350 m.
AM 519

The figure is standing, right hand on hip, left hand holding a *mātuluṅga* fruit. The hair is dressed in a large bun resting on the nape of the neck. The workmanship is coarse and provincial.

308 SEATED ŚAIVA DIVINITY, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff standstone, .520 × .430 m.
AM 1025

The God, seated in *ardhaparyaṅkāsana* on a cushion, holds a rosary, a trident, a snake, and a pot in the four hands. A bull can be seen at the feet.

309 SEATED ŚAIVA DIVINITY, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .588 × .345 m.
AM 1038

Very similar to Cat. 308. Two of the hands hold a snake and a water pot.

310 SEATED ŚAIVA DIVINITY, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .609 × .355 m.
AM 1034

Very similar to Cat. 309. The upper right hand holds a trident.

311 SEATED ŚAIVA DIVINITY, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .610 × .420 m.
AM 1018

Similar to Cat. 309. The lower right hand is in *varada mudrā* and the other hands hold a trident, a tricephalous snake and a pot.

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312 ŚAIVA DIVINITY, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .600 × .430 m.
AM 1008

The God, seated in *ardhaparyaṅkāsana,* has the lower right hand in the *varada mudrā,* the other hands holding a trident, a lotus bud and a pot.

313 ŚAIVA DIVINITY
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .635 × .380 m.
AM 1027

The seated God has a bull at the feet.

314 KĀRTTIKEYA, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .680 × .390 m.
AM 1040

All the right arms of the God are broken. He is shown with three heads and has a peacock at his feet.

315 DANCING GAṆEŚA
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .510 × .440 m.
AM 1030 Plate CVII

The image is damaged, the four hands and the end of the trunk being lost. The God sways in the dance, throwing his weight on the left hip while the right leg is thrust sharply forward. The ornaments include a fillet, a short necklace with plaques, a longer three stranded necklace, an *upavīta* made of a serpent, heavy bracelets, a flowing scarf, a girdle with *urujālaka,* and loose anklets.

316 STANDING BHAIRAVA
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.370 × .600 m.
AM 1004 Plate CVII

The lower right hand holds a bowl, the upper right hand is broken. The lower and upper left hands hold a *khaṭvāṅga* and a snakelike object respectively. The face sports a beard and moustache, and the mouth is open. The human skulls on the *khaṭvāṅga* and the *jaṭā* bare their teeth in demonic laughter.

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317 DANCING BHAIRAVA, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .620 × .425 m.
AM 1006

The God, with one leg raised, is dancing on the prostrate figure of a man. He is bearded, the hair is done in *piṅgalorddha* style, and he holds a curved dagger and a bowl in two hands, the other two hands being broken.

318 BRAHMĀ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .580 × .405 m.
AM 1031

Because of damage, none of the attributes in the hands of the four-armed God can be recognized. Of the three faces shown, only the central one is bearded. The two attendant Goddesses are presumably Gāyatrī and Sāvitrī.

319 KUBERA, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .520 m.
AM 1063 Plate CVIII

The face of the God is damaged. He is seated in *ardhaparyaṅkāsana* on a cushion. The object held in the lower right hand is broken while that in the lower left hand appears to be a bowl. The two back hands hold a mongoose whose body is thrown behind the head.

320 UMĀ-MAHEŚVARA, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .710 m.
AM 1015

The figures are damaged, most of the hands being broken.

321 UMĀ-MAHEŚVARA, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .720 × .460 m.
AM 1013

Similar to Cat. 320.

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322 UMĀ-MAHEŚVARA, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .640 × .470 m.
AM 1008

Similar to Cat. 320, 321, but of coarser workmanship.

323 UMĀ-MAHEŚVARA, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .685 × .382 m.
AM 1060

324 VASU AND CONSORT, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .580 × .470 m.
AM 1019

All the arms of the bull-faced God are damaged.

325 VASU AND CONSORT, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .550 × .390 m.
AM 1037 Plate CVIII

The attributes in the hands of the God have broken away but traces of the book held in the upper left hand are visible. The Goddess holds a *mātuluṅga* in the left hand.

326 VASU AND CONSORT, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .540 × .470 m.
AM 1024

Similar to Cat. 325.

327 BRAHMĀṆĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.000 × .510 m.
AM 1003

All the four hands of the Goddess are broken. Three heads are shown, the base of the *jaṭāmukuṭa* of the central face being adorned with *kīrttimukhas*. A goose and a worshipper with hands folded in adoration can be seen below.

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328 SEATED GODDESS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .600 × .440 m.
AM 1058

The three-headed and four-armed Goddess is seated in *ardhaparyaṅkāsana* holding a pot and a rosary in the lower right and left hands respectively. The upper right hand is broken but held a clublike object, one end of which can be seen resting on the ground. The front of the pedestal is carved with the single letter *ga*.

329 SARASVATĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.170 × .490 m.
AM 1005 Plate CVIII

The Goddess holds a *vīṇā* in two hands, the upper right hand holds a lotus while the lower left hand is broken. A goose can be seen near her feet.

The *vīṇā* is largely a later restoration effected by the villagers who worshipped the image before it was acquired by the Museum.

330 SARASVATĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .600 × .440 m.
AM 1029 Plate CVIII

The head and four of the eight hands of the Goddess are damaged. She is seated in *ardhaparyaṅkāsana*, two of the hands hold a *vīṇā* and the three left hands hold a *pustaka*, a bell, and a pot. A goose can be seen near her feet.

331 MĀHEŚVARĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .600 × .450 m.
AM 1026

Most of the Goddess's hands are broken, but fragments of the trident, the lotus bud, and the water pot that she once held can be clearly seen. A lion sits below the raised leg.

332 CĀMUṆḌĀ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .590 × .490 m.
AM 105

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The emaciated Goddess, all of whose arms and legs are now broken, is shown dancing upon a prostrate figure. She wears necklaces of serpents and the hair is done in the *piṅgalorddha* manner.

333 BRACKET FIGURE, WOMAN DANCING
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.100 × .450 m.
AM 1048
Plate CIX

The dancing Surasundarī is shown with one leg bent at the knee, the other raised but now broken at the thigh. The right hand is lifted above the shoulder, palm forward; the left is drawn to the breast. She wears an elaborate crown consisting of three large triangular plaques composed of *kīrttimukhas* alternating with three smaller ones, large circular earrings together with jeweled strands hanging from the upper lobes, rows of bangles, necklaces, girdle with diamond-shaped pendants, and *uru-jālakas*. A series of anklets are worn above the ankles and a loose one over the feet. The hair is tied in a large bun at the nape of neck and a scarf flutters at the side. Above is a stylized mango tree shaped like a snake hood and edged with a double row of mangoes.

334 BRACKET FIGURE, WOMAN HARASSED BY A MONKEY
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.180 × .420 m.
AM 1047
Plate CX

The dress and jewelry of the woman is identical to Cat. 333, Pl. CIX. The monkey clambers up her crossed legs as she raises the right hand to drive it away. A tenon is visible above the mango tree.

335 BRACKET FIGURE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.210 × .320 m.
AM 1049
Plate CXI

The dress and ornaments are similar to Cat. 333, 334, Pls. CIX, CX, except that the crown consists of jeweled triangular plaques connected to each other with festoons. The mango tree has a row of leaves and a single row of fruits. The two feet point to the right and the left leg is broken below the thigh. The right arm is missing, the end of a scarf being held in the left hand.

A tenon is visible above the mango tree.

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336 BRACKET FIGURE, WOMAN PLAYING ON A LUTE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.180 × .420 m.
AM 1051 Plate CXII

The dress and the ornaments of the figure are the same as those of Cat. 333, 334, Pls. CIX, CX. She holds a *vīṇā* one end of which has a *makara* ornament. A tenon can be seen above the stylized mango tree.

337 BRACKET FIGURE, WOMAN TYING ANKLETS
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.105 × .420 m.
AM 1050 Plate CXIII

The dress and ornaments of the figure are very similar to Cat. 333, Pl. CIX. The necklaces consist of strands of graded beads with oblong spacers in the center. She stands under a mango tree, the left leg raised, the hands shown in the act of tying the anklets.

338 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .480 × .300 m.
AM 1009 Plate CXIII

The dancing female figure is shown with both knees bent, the right arm held diagonally across the body.

339 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .700 m.
AM 1041

On the side face is a dancing female figure with one knee bent and both hands in *kaṭakāmukha hasta*. On the front face is a badly damaged dancing female figure.

340 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .690 × .660 m.
AM 1028

The front face shows a badly damaged female figure in an animated dancing posture with one leg bent, the other raised. On the left face is an even more severely damaged female figure.

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341 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .690 × .240 m.
AM 1058

On the front face stands a female figure in a langorous pose with hands crossed behind the head. On the left face is a female figure, greatly waterworn.

342 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .580 m.
AM 1045

On the front face is a female figure with hands amorously clasped over the head. On the left face is another female figure, badly damaged.

343 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .570 × .280 m.
AM 1033

A female figure carved in the round projects from a block of stone decorated with a damaged pilaster. She has crossed her hands above the head.

344 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .560 × .240 m.
AM 1021

On the front face is a female figure dressing her long hair. On the side face is another badly damaged female figure.

345 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .630 × .240 m. Plate CXIV
AM 1020

On the front face is the figure of a woman with her hair falling loosely behind the shoulders. She holds a cosmetic bowl into which she dips her finger.

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346 SURASUNDARĪS, FRAGMENTS OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .710 × .420 m.
AM 1014

On the front face is a woman admiring herself in a mirror. On the left side is the badly damaged figure of a woman playing with a ball.

347 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .570 × .280 m.
AM 1036 Plate CXIV

On the front face is a broad shouldered woman standing in exaggerated *tribhaṅga*. The left arm is broken.

348 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .596 × .470 m.
AM 1052

On one face is the figure of a woman with arms broken, on the other a female figure playing on a *vīṇā*, now damaged.

349 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .700 m.
AM 1059

On the front face is a woman in amorous posture with the right arm raised over her head and the left one held at the breast. On the left face is the much damaged figure of a woman harassed by a monkey.

350 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Sandstone, .710 × .400 m.
AM 1016

The jewelry is flat and ribbonlike, lacking the indentation of most conventional ornaments of this period.

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351 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .580 × .750 m.
AM 1039

On the front face is a woman with her hands crossed over the head in an amorous gesture.

352 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .700 × .380 m.
AM 1058

On the front and side faces are damaged female figures.

353 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .710 × .330 m.
AM 1043

On the front face is the figure of a woman holding a lotus bud. On the side face is a badly damaged female figure.

354 FLYING APSARĀS, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .370 m.
AM 1002

The face and feet are damaged. The ornamentation is done in plain, flat bands.

355 FLYING APSARĀS, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .360 m. Plate CXV
AM 1010

Both the legs of the flying Goddess are broken. The face is carved expressively; the gentle, smiling features are unusual at this date. The flying Apsarās on the side face are greatly waterworn.

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356 FLYING VIDYĀDHARA, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .360 × .350 m.
AM 1023

The flying God carries a short dagger in the right hand.

357 FLYING VIDYĀDHARA, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .380 × .355 m.
AM 1017

The God carries a short dagger close to the chest.

358 FLYING VIDYĀDHARA, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .355 × .317 m.
AM 1035

359 FLYING VIDYĀDHARAS AND CONSORTS, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .380 × .407 m.
AM 1062

Both the faces carry representations of these divine couples.

360 FLYING VIDYĀDHARA AND CONSORT, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. 360 m.
AM 1022 Plate CXV

361 FLYING VIDYĀDHARA AND CONSORT, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .355 × .445 m.
AM 1032

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362 FLYING VIDYĀDHARA AND CONSORT, FRAGMENT FROM THE *ŪRDHVAJAṄGHĀ* OF A TEMPLE
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .405 m.
AM 1070

363 *SIṀHA-VYĀLA*, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .700 m.
AM 1066

A warrior, armed with a dagger, clutches the beast's tail as he struggles with the creature.

364 *SIṀHA-VYĀLA*, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .710 × .340 m.
AM 1065

The *vyāla* steps on an elephant while a small human figure clambers up its back.

365 *GAJA-VYĀLA*, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. 710 m.
AM 1012

366 *SIṀHA-VYĀLA*, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .685 × .365 m.
AM 1042

367 *ŚUKA-VYĀLA*, FRAGMENT OF A TEMPLE WALL
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .820 × .460 m. Plate CXVI
AM 420

The *vyāla* holds a bunch of mangoes on a branch in its beak.

368 FRAGMENT OF A PILASTER
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.800 × .480 m. Plate CXVI
AM 841

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The figure of the dancer is rotated on an axis, the torso being twisted to the front.

369 ARCHITRAVE OF A DOORWAY SURROUND
Jamsot, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, .340 × 2.000 m.
AM 448 Plate CXVI

On either end of the architrave are Latina *śikharas* with a broad *latā* decorated with *candraśālikā* motifs. In the center is the superstructure of a Valabhī shrine with barrel vault roof. The space between the ornamental *śikharas,* on both sides, contains a central offset niche with a seated Goddess holding a lotus and *vīṇā* respectively; they are flanked by standing male figures, also in niches. An ovolo molding with floral scroll frames the lintel on three sides.

370 FRAGMENT OF A CEILING
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .600 × 1.120 m.
AM 1084 Plate CXVII

In the center is a badly damaged figure of Śiva dancing, with one leg raised, below which can be seen the traces of a bull. The God is flanked by two attendant figures emerging from the mouth of *makaras* whose bodies frame the composition. *Gajatālu* motifs fill the rest of the space.

371 FRAGMENT OF A TEMPLE *ŚIKHARA*
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone .700 × 1.000 m.
AM 1056 Plate CXVII

The fragment probably formed the crest of a *śūrasenaka* at the base of the *śikhara,* just above the central offset of the wall. It shows a *kīrttimukha* from the mouth of which emerge two flying figures, one of them wielding a sword. A stenciled floral scroll is carved above the *kīrttimukha.*

Two square sockets are sunk into the stone just behind the flying figures.

372 CEILING FRAGMENT
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.360 × .660 m.
AM 1068

The fragment is carved with a projecting horizontal band decorated with a stenciled lotus rhizome pattern terminating in a *makara* head that faces upwards.

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Above is a volute terminating once again in a *makara* head. The creature has seized a male figure who attempts to strike it with a raised dagger. To the right is a niche with the figure of a musician playing on cymbals. Cf. Cat. 373, Pl. CXVIII.

373 CEILING FRAGMENT
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, 1.270 × .680 m.
AM 1067 Plate CXVIII

Very similar to Cat. 372. The *makara* at the end of the horizontal stenciled band is broken off and the musician in the niche blows on a conch.

374 ARCHITECTURAL FRAGMENT
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, ht. .750 m.
AM 374 Plate CXVIII

The *jāla* fragment consists of *candraśālikās* in two tiers, the space between the apexes of the arches of the lower story being occupied by pilasters with brackets.

375 ARCHITECTURAL FRAGMENT
Jamsot, Allahabad District, Uttar Pradesh
12th century A.D.
Buff sandstone, .865 × .455 m.
AM 1085 Plate CXVIII

This fragment of the *madhyalatā* of the *śikhara* is decorated with a stenciled *jāla* pattern at the sides and projecting *candraśālikās* alternating with miniature balconies with circular pilasters in the center.

376 DANCING ŚIVA, FRAGMENT OF A TEMPLE WALL
Jaso, Satna District, Madhya Pradesh
12th century A.D.
Sandstone, .470 × .650 m.
AM 451

The God is shown dancing in the *catura* pose, holding a *ḍamaru* and a *triśūla* in the two upper hands. A small bull crouches near the right leg.

377 SEATED GODDESS
Jaso, Satna District, Madhya Pradesh
11th century A.D.
Sandstone, .960 × .640 m.
AM 430 Plate CXIX

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The Goddess is seated in a trefoil niche with curvilinear Phamsanā roof, and supported by a lotus borne on a stalk from which issue winding side stems. The left hand is broken; the right arm, also damaged, was in *varada mudrā*. Below are seated male and female worshippers with hands in *añjali mudrā* and at the sides are the usual *vyāla* and *makara* motifs. Vidyādharas holding garlands hover on either side of the roof.

378 UMĀ-MAHEŚVARA
Jaso, Satna District, Madhya Pradesh
11th century A.D.
Sandstone, 1.180×.720 m.
AM 392
Plate CXX

The God's lower right arm is in *abhaya mudrā*, the upper one is damaged. The upper left hand holds a three-headed snake and the lower one encircles the waist of Umā who embraces him across the shoulders with the right arm. Śiva is seated on a stool, with the Goddess on the left lap, their legs resting on small lotus flowers. On the pedestal below are the bull, the lion and the ascetic Bhṛṅgī. On either side are standing female attendants, one holding a round casket, the other a mirror. At the latter's feet is a kneeling devotee.

Behind the God are square pilasters topped by standing images of Brahmā and Viṣṇu on the left and right sides respectively. The side offsets contain the usual decorative motifs of *vyālas* on elephants and *makaras* holding flowers in their snouts. Above the pierced stellate halo are five Liṅgas on a pedestal flanked by flying Vidyādharas holding garlands.

379 SEATED ṚṢABHANĀTHA
Jaso, Satna District, Madhya Pradesh
11th century A.D.
Plum colored sandstone, .940×.800 m.
AM 505

The Jina, in *dhyāna mudrā*, is seated on a patterned cushion which rests on a draped pedestal having a lotus-petaled base and a seat with a back frame. Below him, to the right, are two female figures, and to the left is a seated image of Pārśvanātha. On either side are rows of seated and standing Jinas. The top and the left side of the image are damaged.

380 SEATED ṚṢABHANĀTHA
Jaso, Satna District, Madhya Pradesh
Late 10th century A.D.
Red sandstone, 1.480×.900 m.
AM 520
Plate CXXI

The Jina, in *dhyāna mudrā*, is seated on a lion throne and is flanked on either side by a male *caurī*-bearer. To the right and left of the lightly incised lotus halo

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are two small seated Jina figures, while above is a three-tiered umbrella flanked by flying Vidyādharas, each with two consorts.

381 JAINA TUTELARY COUPLE
Jaso, Satna District, Madhya Pradesh
11th century A.D.
Sandstone, .810 × .570 m.
AM 537 Plate CXXII

The image is similar in many respects to Cat. 289, Pl. CII, though it is later in date. There are two flying garland bearers above the shoulders of the seated figures and seven seated devotees in the register below. The Jina figure on the tree, seen clearly here, must have also been present in Cat. 289.

382 YAMA, REGENT OF THE SOUTH
Jaunpur, Jaunpur District, Uttar Pradesh
11th century A.D.
Buff sandstone, .675 × .345 m.
AM 637 Plate CXXII

All the four hands and the left leg are broken. The God wears a frizzled beard, a moustache, and a tiara decorated with three skulls above the forehead. A buffalo crouches behind his feet.

383 SEATED GODDESS
Jaunpur, Jaunpur District, Uttar Pradesh
12th century A.D.
Buff sandstone, .420 × .545 m.
AM 638

The Goddess, whose four arms are broken, is seated in *ardhaparyaṅkāsana* posture. A pair of deer crouch at her feet. Mālādharadevas fly above.

384 SILL OF A TEMPLE DOORWAY
Jhusi, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, 1.193 × .178 m.
AM 746 Plate CXXIII

The sill has a central *mandāraka* in the shape of a lotus flower with leaves and buds at the side, flanked by groups consisting of Udadhikumāras with their consorts and attendants. At each extremity are crouching lions with looped tails and a paw raised to the chest, reminiscent of throne pedestals (cf. Cat. 264, Pl. XCV).

385 SILL OF A TEMPLE DOORWAY
Jhusi, Allahabad District, Uttar Pradesh
c. 10th century A.D.
Sandstone, 1.155 × .260 m.
AM 747

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The *mandāraka* is in the form of a lotus with coiled stalks at the side. The ends each show a *vyāla* attacking an elephant. In between are Udadhikumāra pairs riding upon *makaras*.

386 KĀRTTIKEYA
Kanauj, Farrukhabad District, Uttar Pradesh
9th century A.D.
Pink sandstone, .310 × .260 m.
AM 946 Plate CXXIII

The God is seated in *ardhaparyaṅkāsana*, the left leg folded behind the neck of the bird. Its body is shown in profile though the fanlike tail is spread out behind the back of the Deity. The God wears his hair in the *kākapakṣa* style, a *cakra* and a *makara kuṇḍala* in the ears, a beaded necklace with pendant armlet case and tiger-claw charms, an *upavīta*, and armlets. The right hand holds the shaft of a short heavy spear, while the left hand strokes the neck of the bird. The lower cloth is marked with ridged folds.

387 VIṢṆU
Kara, Allahabad District, Uttar Pradesh
c. 12th century A.D.
Mauve colored sandstone, .850 × .560 m.
AM 452

Viṣṇu, in *samapādasthānaka* pose, has the lower right hand in *varada mudrā*, and holds the mace, the discus and the conch in the other hands. The jewelry consists of a tall *kirīṭamukuṭa*, a *vanamālā*, and other ornaments typical of this period. The pedestal on which he stands has a pair of seated worshippers behind whom can be seen a riderless horse (representing Kalki) to the right and yet another seated devotee to the left. In addition there are six standing attendant figures, three on either side of the God, those on the outer extremities being Rāma and Balarāma.

The throne-back consists of pilasters topped by Brahmā and Śiva. On the side recesses are the usual *vyālas*, *makaras*, and miniature representations of Varāha and Narasiṁha *avatāras*. Above the rectangular frame enclosing the halo can be seen a fish and a turtle representing the Matsya and Kūrma incarnations. On the pedestal are six standing male attendants, three on each side.

388 SŪRYA
Kara, Allahabad District, Uttar Pradesh
11th century A.D.
Sandstone, .690 × .390 m.
AM 450 Plate CXXIII

The God, in *udīcyaveśa*, holds full-blown lotuses with triple stalks in the upper hands, the lower hands being broken. He does not wear the *avyaṅga* nor does he carry a sword.

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Next to him, on either side, are his consorts, Rājñī and Nikṣubhā carrying *caurīs*, Piṅgala and Daṇḍī, and the two horse-faced Aśvinīkumāras. Midway on the pilasters of the back frame are kneeling Goddesses shooting arrows from bows, to be identified with Uṣā and Pratyuṣā. Above them are seated images probably representing the Ādityas and on top are flying Vidyādharas holding a crown above the God's head. On the outer edge of the stele are the usual *vyāla* and *makara* ornaments. Between the booted feet of the Sun God is the damaged figure of Mahāśvetā on either side of whom are seated devotees. At the base of the pedestal are two horses galloping sideways and Aruṇa, the charioteer.

389 AGNI, REGENT OF THE SOUTHEAST
Kara, Allahabad District, Uttar Pradesh
11th century A.D.
Pink sandstone, 1.271 × .525 m.
AM 680

The bearded God has a flamboyant halo and holds a *sruk* and *akṣamālā* in the upper and lower right hands, the two left hands being broken off. At his feet is a crouching ram with curved horns.

390 STANDING MALE DIVINITY, FRAGMENT OF A TEMPLE WALL
Kara, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, .815 × .405 m.
AM 417

The image is damaged and the objects held in the hand are not recognizable. A tall *jaṭājūṭa* adorns the head.

391 STANDING TĪRTHAṄKARA
Kara, Allahabad District, Uttar Pradesh
10th century A.D.
Plum colored sandstone, 1.395 × .510 m.
AM 494

The nude Jina stands in *kāyotsarga* posture, with two male *caurī*-bearers at his eet. Above the circular halo, edged with lotus petals, is a triple umbrella flanked by flying Vidyādharas. The *parikarma* of the image is damaged, the left portion being entirely missing. To the right, however, is the usual rampant *vyāla* on an elephant above which is a *makara*.

392 ARCHITECTURAL FRAGMENT
Kara, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, .510 × .355 m.
AM 545

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The fragment is carved with a niche containing the image of a female worshipper holding a conch in her hands. Chequered horizontal bands are at the side.

393 FRAGMENT OF AN ARCHITRAVE
Kara, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, 1.140 × .355 m.
AM 454 Plate CXXIV

The decoration consists of an ornamental Latina shrine, a niche with *candraśalikā* pediment, and a temple of the Valabhī type with an image of seated Lakulīśa in the *bhadra* niche. The space in between is decorated with bracket pilasters enclosing elongated niches with round arches. The top ovolo molding is carved with a lotus rhizome.

394 FRAGMENT OF AN ARCHITRAVE
Kara, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .995 × .290 m.
AM 219

Only a little more than the right half of the lintel is preserved. The lower band has an arched niche containing a much abraded figure, possibly Lakṣmī, and a lotus rhizome. The upper band has a row of dentils decorated with animal protomes and oblique panels filled with chequer patterns and petaled lozenges.

395 ARCHITRAVE OF A DOORWAY SURROUND
Kara, Allahabad District, Uttar Pradesh
11th century A.D.
Pink sandstone, .300 × 1.130 m.
AM 720 Plate CXXIV

In the central niche is Yogāsana Viṣṇu, the two upper hands holding the discus and the conch. The side niches contain an image of Brahmā on the left and Śiva on the right, both of them having the right hand in *abhaya mudrā* and holding a pot in the left. In the recesses between the niches are, from left to right, Ravi seated in *pralambapādāsana* and holding a full-blown lotus in each hand followed by three Grahas all in *ardhaparyaṅkāsana*, right hands in *abhaya mudrā* and left hands holding pots. Three more Grahas, all in the same posture, follow after which are Rāhu and the fish-tailed Ketu. Beneath may be seen a portion of the *bakulamālā* motif which formed a molding of the door frame.

396 ARCHITECTURAL FRAGMENT
Kara, Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, .750 × .370 m.
AM 721

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The small niche with *udgama* contains an image of Sūrya. Above is a band consisting of half rosettes and inverted pyramids.

397 SŪRYA
Karchhana, Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, 1.200 × .800 m.
AM 991
Plate CXXV

The face of the God has been grossly recut and the hands broken. Several attendant figures are also damaged.

The God, in *udīcyaveśa,* holds two full-blown lotuses, each with a triple stalk. He wears a tall crown, boots and a scarf that falls to the knees and is draped over the arms. To the right and left of the God are attendants holding lotus buds on a long stalk and immediately in front of them are two badly mutilated figures, probably Piṅgala and Daṇḍī. Next to this group are small female figures, to be identified with Rājñī and Nikṣubhā below whom again are two seated pot-bellied figures, the one to the right being damaged, the one to the left endowed with the face of a horse. On the outermost sides are the Aśvinīkumāras above whom are the usual *vyāla* and *makara* motifs followed by Goddesses holding bows, undoubtedly Uṣā and Pratyuṣā. On the pilasters flanking the God are niches with three-faced Brahmāṇī to the left and Vaiṣṇavī holding mace and discus to the right. On top is a similar niche containing an image of Māheśvarī. Flanking it are Vidyādhara couples and eight standing mother Goddesses, four on either side.

398 SŪRYA IN A NICHE
Karchhana, Allahabad District, Uttar Pradesh
c. 8th-9th centuries A.D.
Buff sandstone, .440 × .310 m.
AM 515
Plate CXXVI

Sūrya, in *udīcyaveśa,* is accompanied by Daṇḍī on his left, the figure of Piṅgala, to the right being missing. The image is similar in style to Cat. 266, Pl. XCI, but it lacks the baldric across the thighs.

399 SŪRYA ACCOMPANIED BY CONSORTS AND ATTENDANTS
Kausambi, Allahabad District, Uttar Pradesh
c. 8th century A.D.
Buff sandstone, .650 × .430 m.
AM 651
Plate CXXVII

The top of the halo and the left hand are missing. The God, shown in *udīcyaveśa,* wears embroidered boots, a tunic with gallooned hem, the *avyaṅga,* and a cylindrical crown with a central decorative plaque. A plain, circular halo is behind the head. A sword, suspended by a beaded baldric, hangs on the left side. The attendants in front, swaying away from the erect figure of the God, are the pot-bellied Piṅgala with pen and ink-pot on the left and Daṇḍī holding a staff on the right. Their faces

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are considerably damaged. Behind them are the graceful figures of Rājñī and Nikṣubhā or Niṣprabhā, the two consorts of Sūrya. Cf. Cat. 253, Pl. XCIII, which is similar in style but does not possess the compositional rhythm of this image.

400 SŪRYA
Kausambi, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, .780 × .740 m.
AM 289 Plate CXXVIII

The halo is damaged and the portion below the waist is missing. The God, presumably in *udīcyaveśa,* holds large full-blown lotuses with winding stalks which are carved in relief on the plain halo just above the shoulders. A row of ringlets is visible on the forehead below the crown and two large twisted rolls of hair project on both sides of the head. Portions of a plain throne-back are visible below the halo.

The uneven workmanship is very clearly seen in the modeling of the torso, notably the abdomen, and in the hesitant carving of the necklace and the *avyaṅga.*

401 BHAIRAVA
Kausambi, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .630 × .470 m.
AM 888 Plate CXXVIII

The God stands in slight *tribhaṅga* with the lower left hand on the hip. In the other hands he holds a bowl, a two-headed drum, and a *triśūla.* He has bulging eyes with incised lids and brows, an open mouth showing fanged teeth, a moustache, and a short beard. On the right shoulder may be seen a cobra's hood. The dress and ornaments include a necklace of three strands of beads and a large foliate pendant, a *vanamālā,* and a short *dhotī.* The hair is done in the style known as *piṅgalorddhakeśa,* and has two rows of curls. The roughly carved halo has a plain center followed by a band of lotus petals and a coarse jeweled cable.

There are two small attendants on either side, one male and one female. The woman, who is the larger of the two, carries a pot, the man, two indistinct objects.

402 DANCING GAṆEŚA
Kausambi, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, 1.800 × .560 m.
AM 427 Plate CXXIX

The image is badly damaged, seven of the eight arms being broken. In the lower right hand may be seen what remains of the noose *(pāśa).* Swaying with the music provided by the small drummer on his left, the God throws his weight back on the left hip, raising the right knee to the front. Above him are two flying Vidyā-

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dharas holding garlands; beneath him, on his right are two devotees, and on his left, a mouse.

403 FRAGMENT OF A VĀMANA IMAGE
Kausambi, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, .460 × .555 m.
AM 403

Parts of the *parikarma* and the portion below the knee of the main image are missing. Representations of Varāha and Narasiṁha are carved on top of the side pilasters.

404 UMĀ-MAHEŚVARA
Kausambi, Allahabad District, Uttar Pradesh
8th century A.D.
Pink sandstone, .410 × .305 m.
AM 725

The God, seated in *ardhaparyaṅkāsana*, supports Umā on his lap. The upper left and right hands hold a trident and a snake respectively. The lower left hand embraces her around the shoulders while he touches her affectionately under the chin with the lower right hand. Above Śiva's head is a Liṅga placed on a pedestal. Below is a small figure of Gaṇeśa. Cf. Cat. 241, Pl. LXXXVII.

405 ĪŚĀNA, REGENT OF THE NORTHEAST
Kausambi, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, ht. .640 m.
AM 547

The image is badly damaged, only the trident carried in the left hand being clear.

406 THE TĪRTHAṄKARA CANDRAPRABHA
Kausambi, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, 1.150 × .740 m. Plate CXXX
AM 295

The faces of the Jina and his two attendants have been destroyed. The figure sits in *padmāsana* with the hands in *dhyāna mudrā* and is identified by the crescent *lāñchana* incised on the central petal of the lotus seat. The shoulders are broad and rounded, there is a noticeable roll of flesh at the waist just below the navel, and the feet are marked by five-petaled flowers.

On either side of the Jina are sensitively modeled male *caurī*-bearers, wearing short lower garments, and simple jewelry including necklace, double-stranded armlets and wristlets.

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The front projection of the pedestal contains a *cakra* flanked by two crouching lions above which is a rather flat lotus with prominent corolla and a single row of petals drooping over the edge. The recesses at the sides carry a damaged Yakṣī on the right, a seated Yakṣa on the left, and below him are two devotees in a small panel.

The throne has a plain tapering back and a lotus halo, with a plain center, a surrounding corolla, a row of lotus petals, a foliated lotus scroll, and a beaded edge. Above is a three-tiered parasol on which is a drum beaten by disembodied hands. From the sides issues a bunch of leaves, probably of the *nāgakesara* tree. On either side are flying Vidyādharas framed by clouds.

407 SEATED TĪRTHAṄKARA
Kausambi, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .800 × .595 m.
AM 560 Plate CXXXI

The nude Tīrthaṅkara sits in *padmāsana* with the hands in *dhyāna mudrā* and is attended by a male *caurī*-bearer on both sides. The back of the throne is plain, and the circular halo is decorated with lotus petals and a beaded edge. Above is a three-tiered parasol on which is a drum struck by disembodied hands. From its sides issue what appear to be leaves. On both sides is a flying Vidyādhara carved against a cloud form.

The central projection of the pedestal has a *cakra* flanked by two crouching lions, the recesses at the sides accomodating sunken panels containing images of a pot-bellied Yakṣa and a Yakṣī. The lotus on which the Tīrthaṅkara sits has a narrow rectangular panel in the center in which is placed the image of a reclining lady.

All the heads have been broken off or mutilated. Cf. Cat. 406, Pl. CXXX, which the image resembles greatly though it lacks its refined workmanship and slender proportions.

408 A TĪRTHAṄKARA
Kausambi, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, 1.250 × .700 m.
AM 535 Plate CXXXI

The face of the Jina has been destroyed. He sits in *padmāsana* on a pedestal having a deer on either side of a central wheel and crouching lions at the corners. On both sides of the Jina, from bottom to top, are male *caurī*-bearers, elephants with riders, and flying garland bearers; above the Savior's head is a three-tiered parasol upon which may be seen two disembodied hands beating a double-headed drum.

409 SEATED TĪRTHAṄKARA
Kausambi, Allahabad District, Uttar Pradesh
c. 10th century A.D.
Buff sandstone, .940 × .940 m.
AM 606 Plate CXXXIII

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The image is badly damaged; the top portion, including the head, is missing. The nude Tīrthaṅkara is seated in *padmāsana,* the hands in *dhyāna mudrā.* The pilasters to the sides carry badly mutilated images of attendant figures, the one to the right having a curious large head at the base.

410 JAINA *SARVATO-BHADRIKĀ PRATIMĀ*
Kausambi, Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, .530 × .220 m.
AM 943 Plate CXXXII

The nude Jinas on each face stand in the *kāyotsarga* pose. They have narrow shoulders, wide hips, and long arms. The eyes bulge, the lids are heavy and incised. The hairline, too, is demarcated by a ridge. The hair is disposed in snail-shell curls with a prominent *uṣṇīṣa.*

411 HEAD OF ŚIVA
Kausambi, Allahabad District, Uttar Pradesh
10th-11th century A.D.
Buff sandstone, ht. .400 m.
AM 380 Plate CXXXIII

The nose is damaged and the right ear is broken. The face is full and the features are sharply incised. The left ear is adorned with a small tassel, the heavy ornament behind being a part of the halo. The hair itself is arranged in a small, but elegant *jaṭā,* the top knot being tied by a simple fillet and held across the top by a band with beaded edges.

412 HEAD OF ŚIVA
Kausambi, Allahabad District, Uttar Pradesh
10th-11th century A.D.
Buff sandstone, ht. .330 m.
AM 381 Plate CXXXIII

The hair is done in a large bun secured by a fillet; small curls of hair fringe the forehead on which can be discerned traces of the third eye; the eyebrows are ridged and the pupils of the eyes clearly delineated. The ears have long lobes and are unadorned.

413 DOORWAY SURROUND OF A TEMPLE
Kausambi, Allahabad District, Uttar Pradesh
9th century A.D.
Sandstone, 2.840 × 2.400 m.
AM 767 Plates CXXXIV and CXXXV

The surround, at present, consists of a sill *(udumbara),* jambs *(pedyā)* made up of several moldings *(śākhās)* with River Goddess groups at the base, which are Śaivite in character, and an architrave more surely from a Sūrya shrine.

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The *udumbara* has two crouching lions at the sides, the heads facing to the front and one paw raised to the chest. The central projection *(mandāraka)* is in the shape of a lotus flower with intricately carved stalk and a nodule in the form of an incipient *kīrttimukha*. On either side of the *mandāraka* are pairs of Udadhikumāras holding pots in their hands, each riding a *makara* with a foliated tail.

The base of the left jamb shows the River Goddess Yamunā (Pl. CXXXV) in *tribhaṅga* pose standing right next to the doorway opening. She carries a large lotus bud and leans on a headless female attendant behind whom can be seen a partially hidden female parasol bearer. The parasol itself bears a petal design and is shaped like a flower. Below the parasol bearer is a small figure now almost completely destroyed. Next we see the heavy and fierce figure of Nandīśvara with four hands and a dagger tucked into the girdle. The lower hands are held at the chest, and the upper hands carry a *ḍamaru* and a staff. To the right of Nandīśvara is a small female attendant. The entire group stands on a slab placed above a turtle and a *makara* with floriated tail. Above Nandīśvara are two *bhāraputrakas* carrying a slab on which is carved a scene depicting the worship of the Śiva Liṅga.

The base of the right door jamb has a similar group. First the river Gaṅgā carrying a large lotus bud with a female attendant on whom she rests her hand and a male parasol bearer. Next to these, is a damaged dwarflike figure followed by the four-armed Mahākāla in one of whose hands is a trident. He is accompanied by a male attendant, now headless. The group stands on a pedestal placed above two *makaras* with floriated tails. Above are *bhāraputraka* figures carrying a slab on which are figures listening to a discourse.

The River Goddess groups are surmounted by moldings of the jamb. These consist of a pilaster *(stambhaśākhā)* with *ghaṭa-pallava* base, the shaft clasped by a *kīrttimukha* band below the capital. A long pendant chain terminating in a tasseled ornament issues from the mouth of the *kīrttimukha*. Above the overflowing pot capital, in the architrave proper, are *kumārikās* flanked by *vyālas*, the maiden to the left shown in the act of tying her *dhotī* and the one to the right adjusting her hair ornament in a mirror. The outermost ovolo moldings *(bāhyaśākhā)* show floral scrolls issuing from the navels of seated Yakṣas and also extend into the architrave of the door frame. The bands or *rūpasākhās* on the inner side of the *stambhaśākhās* contain *mithuna* figures in niches. These are topped in the architrave by two-armed guardian figures carrying tridents between whom are flying Vidyādhara couples holding garlands. The *nāgaśākhā* molding follows next and is formed by the tails of the two Nāgas who hover just above the heads of the river Goddesses, hands folded in adoration. The innermost band is quite narrow and filled with a floral scroll motif that travels around the door frame.

The architrave is interrupted in the center by an image of Sūrya seated in his chariot of seven horses. He is accompanied by his consorts Rājñī and Nikṣubhā, and by Aruṇa, his charioteer.

The uppermost sections of the architrave contain a band filled with interlaced garlands and a row of dentils decorated with small crouching *vyāla* protomes.

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414 ARCHITRAVE
Kausambi, Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, 1.550 × .330 m.
AM 509
Plate CXXXVI

The front face of the architrave (Pl. CXXXVI, 414a) is divided into two registers, the top one projecting forward and containing images of flying Vidyādharas, some of them accompanied by consorts, playing on various musical instruments including the drum and the flute. The lower register contains a processional scene consisting of soldiers and elephants on the march and one erotic couple.

The underside of the architrave is decorated with a jawless *grāsa* in the center emiting lotus scrolls to the sides. To the left the motif is deeply cut, but to the right it is more florid and in shallower relief though it is obviously finished.

415 FRAGMENT OF A SAPTAMĀTṚKĀ PANEL
Kausambi, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, .500 × .875 m.
AM 1081
Plate CXXXVI

Only six of the seven Mātṛkās survive, and the heads of all are damaged. They are shown in dancing poses, the figures imbued with graceful movement and rhythm. Beginning from the left we have a representation of Māheśvarī with a bull at her feet; Kaumārī, who rides on a peacock that nibbles at the fruit which she holds in her right hand; Vaiṣṇavī, accompanied by Garuḍa; Vārāhī holding a dagger and a cup to her lips, and accompanied by a buffalo; Indrāṇī holding a *vajra*; and the emaciated Kālī, trampling on a recumbent male figure and holding a skull in the lower right hand. She is four-armed, while the rest of the Goddesses have only two arms.

416 ARCHITECTURAL FRAGMENT
Kausambi, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, ht. 1.190 m.
AM 446
Plate CXXXVII

At the base is a female figure standing on a pedestal, one arm raised above the head and holding a conch, the other holding the end of a girdle with circular pendants. The lower cloth has slipped below the waist emphasising her nudity. The first lotus flower of the heavy stalk hangs over her head like a small parasol.

The fragment, in all probability, adorned the *salilāntara* of a Bhūmija temple as in the Udayeśvara temple at Udaypur, Vidisa District, Madhya Pradesh. (Cf. Kramrisch, *Hindu Temple,* Vol. II, Pl. XLIV.)

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417 *VYĀLA*
Kausambi, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, ht. 790 m.
AM 411

The *vyāla* has the head of a *śārdūla* and a serpentine tail which has been seized by a sword-wielding human protagonist.

418 JAINA *CATURVIṀŚATI-PAṬṬA*
Kausambi, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, 1.065 × .620 m.
AM 506

The twenty-four seated Jinas are disposed in five rows.

419 VIṢṆU
Khajuraho, Chhatarpur District, Madhya Pradesh
c. 11th century A.D.
Buff sandstone, 1.500 × .980 m.
AM 377 Plate CXXXVII

The figure is badly damaged; the arms of the God, and the upper side of the throne back are missing. Viṣṇu, in *samapādasthānaka* pose, wears a high *kirīṭamukuṭa, vanamālā*, and other ornaments. Of the *āyudhas* only the *cakra*, held in the upper left hand, can be seen. He stands on a central lotus at the base of which is Pṛthvī flanked by Nāgas and Gods riding *makaras* and carrying pots in their hands. From the sides of the main lotus issue two side-lotuses supporting a standing female attendant and a seated worshipper to the left, and Garuḍa with hair done in *piṅgalorddha* fashion and another badly damaged seated figure to the right.

The pilaster to the left of Viṣṇu is topped by a niche with an image of Śiva. The shaft is decorated with Narasiṁha slaying Hiraṇyakaśipu at the top and the base carries a four-armed image of Jaya or Vijaya, one of the gatekeepers of Viṣṇu, holding *cakra, śaṅkha, padma* and *gadā*. In front of him is a small figure of Kalki on horseback. The pilaster to the God's right is damaged but its base was similarly adorned with one of the gatekeepers of Viṣṇu in front of whom is a seated figure of Buddha. The outermost edge of the throne slab bears the usual *makara* and *vyāla* motifs below which is a seated figure of Paraśurāma and a standing one of Balarāma. The left edge is broken but one sees a damaged image of Vāmana holding a *chatra* and a standing Rāma holding a bow.

420 VIṢṆU ON GARUḌA
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Buff sandstone, .736 × .470 m.
AM 265 Plate CXXXVIII

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The four hands of the God are damaged so that none of the attributes can be seen. On top, just above the crown, is an image of Yogāsana Viṣṇu with the fish and turtle *avatāras* and Mālādharadevas on either side. The pilasters flanking the God support niches with images of Brahmā and Śiva to his right and left respectively; and at their base are female and male attendant figures in front of whom are small seated figures of Buddha and Kalki on a horse. The offset to the right has, from top to bottom, a small figure of Varāha, a *makara*, a *vyāla* motif, a large figure of Rāma holding a bow, and a seated figure of Vāmana. Similarly, to the God's left, we have a mutilated image of Narasiṁha, and at the base the serpent hooded Balarāma leaning on a club in front of whom is a seated image of Paraśurāma.

The central projection of the *pañcaratha* pedestal carries a male and female figure in *añjali mudrā* at the sides.

421 VARĀHA
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Sandstone, .710 × .470 m.
AM 110 Plate CXXXIX

The God stands with the right leg planted on a turtle which holds a sprig in its mouth, the raised left foot resting on a lotus held by Ādi Śeṣa and his consort (cf. Cat. 233, Pl. LXXXIV). The God holds the discus in the left hand, supporting Pṛthvī with the elbow. The lower left hand is broken. The lower right hand is placed on the thigh, the upper hand holding the mace.

On either side of the main image, from the bottom to the top, are kneeling devotees, standing Garuḍa with hand raised in laudatory pose and a female figure, *vyālas*, *makaras*, and garland-bearing Vidyādharas with consorts. On top of the lotus parasol is seated a miniature image of Yogāsana Viṣṇu.

422 VĀMANA
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Grey sandstone, .420 × .270 m.
AM 253 Plate CXL

The two right arms of the pot-bellied God are missing. The upper and lower left arms hold the discus and the conch. He wears an *upavīta*, a narrow scarf and a *vanamālā* in addition to the usual necklaces and other ornaments. No crown is present, the hair is dressed in curled ringlets and the lotus has a beaded edge. To the side is a seated worshipper in *añjali mudrā* and a standing male attendant carrying a *caurī*.

De Mallmann, *Les enseignements iconographiques*, pp. 32-35, has suggested that images of this type, particularly when the crown is present, may be representations of Ādi Vāsudeva and not Vāmana.

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423 NARASIṀHA
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Sandstone, .500 × .350 m.
AM 785 Plate CXL

The God is shown with Hiraṇyakaśipu thrown across his right leg, the left leg crushing a fallen demon. He is four-armed, tearing open the belly of his adversary with the two lower hands, holding a conch in the upper left hand while the upper right hand is broken. He wears the usual ornaments but the *karaṇḍamukuṭa* is quite low. Of the two standing figures in the lower corners, one is possibly Prahlāda. The stele consists of two uprights and a cross-bar with rampant *vyālas* and *makaras* at the sides. Flying Vidyādharas hover in the upper corners.

424 MOTHER AND CHILD
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Sandstone, .680 × .1.550 m.
AM 415

A female figure is shown reclining on a couch, her head resting on a pillow. A child crouching on her body is playing with a toy she holds in her hand.

425 BUST OF PĀRVATĪ
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Sandstone, .660 × .560 m.
AM 281 Plate CXLI

The portion below the waist is missing. The hands, held in *añjali mudrā* at the breasts, are filled with flowers. The face is somewhat round with elaborate earrings and the hair is done in a large coiled bun which is carved against the lotus halo. Above her head is a lotus pedestal that probably supported five Liṅgas, now missing. On either side are Vidyādhara couples, carrying garlands.

426 UMĀ-MAHEŚVARA
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Sandstone, 1.250 × .770 m.
AM 291 Plate CXLII

The God embraces his consort, holding her lightly under the breast while she has her right arm thrown around his shoulders. The couple are seated on a lotus having the shape of a flat, grooved disc; the flower is borne on a stalk with winding shoots and leaves supporting geese. The pendant legs of the couple rest on subsidiary lotus pedestals next to which are the bull and lion *vāhanas*, a badly mutilated image of Bhṛṅgī, and a seated devotee. To the side are attendant figures below whom are

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damaged figures of Gaṇeśa and Kārttikeya. At the bottom, in a register, are seven *gaṇas,* the central one supporting the slab, the others in a playful mood.

Behind the couple are pilasters topped by *āliṅganamūrtis* of Brahmā and Viṣṇu with their consorts, on the left and right sides respectively. The side offsets contain the usual decorative motifs of *vyālas* on elephant heads and *makaras* with warriors. On top is a mutilated miniature image of a four-armed male Divinity flanked by flying Vidyādhara couples.

427 UMĀ-MAHEŚVARA
Khajuraho, Chhatarpur District, Madhya Pradesh
12th century A.D.
Buff sandstone, .600 × .460 m.
AM 263

The God, in *ardhaparyaṅkāsana,* embraces the Goddess who is seated on his lap, his lower left hand being placed below her breast, the two upper hands holding a trident and a snake. Below are the lion and the bull *vāhanas,* together with the sage Bhṛṅgī. The two pilasters at the side are topped by seated four-armed figures both of whom hold a *bījapūraka* in the lower left hand, their lower right hands being in *abhaya mudrā.* The two upper hands hold unidentified objects. The offsets at the side carry, from top to bottom, figures of a seated two-armed deity holding a club and a *bījapūraka, vyālas,* and standing attendants carrying clubs. Above Śiva is a pedestal with five Liṅgas flanked by flying Vidyādharas.

428 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Buff sandstone, ht. .700 m.
AM 255

Below is a damaged goose, probably drinking the drops that fall out of the woman's hair as she wrings it dry.

429 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Khajuraho, Chhatarpur District, Madhya Pradesh
12th century A.D.
Sandstone, ht. .620 m.
AM 434

The fragment is carved on two adjacent faces, on one of them a lady looking in a mirror, on the other a female figure holding a child.

430 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Khajuraho, Chhatarpur District, Madhya Pradesh
Sandstone, .900 × .280 m.
AM 282

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One of the women has a hand raised over the head in an amorous gesture, the other seems to be applying cosmetics to the eye.

431 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Sandstone, ht. .480 m.
AM 254

The front face of the fragment shows a woman with one hand over the head. On the other face is a standing woman.

432 *MITHUNA* COUPLE AND SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Sandstone, .790 × .360 m.
AM 407

The man and woman are shown on one face, their arms around each other. On the side face is the image of a woman wringing her hair after a bath.

433 FRAGMENT OF A *PARIKARMA* BELONGING TO A VARĀHA IMAGE
Khajuraho, Chhatarpur District, Madhya Pradesh
10th century A.D.
Buff sandstone, .740 × .747 m.
AM 1090 Plate CXLIII

On top of the *parikarma* is Viṣṇu in *yogāsana* flanked by two pairs of Vidyādharas, one above the other, each holding a large jeweled garland. Below them is the halo and the damaged lotus that serves as a canopy for Varāha images.

Above the pilasters, on the left and right respectively, are images of Brahmā and Śiva, and above them the Matsya and Kūrma incarnations. To the left of Kūrma is Narasiṁha and to the right of Matsya yet another incarnation of Viṣṇu, now damaged. On the right pilaster is also the seated figure of Paraśurāma.

The recessed edges of the *parikarma* have conventional representations of *vyālas* trampling elephants, and youths struggling with *makaras*.

434 RIGHT SIDE OF A DOORWAY SURROUND
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Buff sandstone, 1.400 × .420 m.
AM 391 a Plate CXLIV

At the base of the door jamb is a River Goddess, a Vaiṣṇava *dvārapāla* who holds a *cakra* in the upper left hand and a female *caurī*-bearer. The Nāga above the head of the Goddess is badly damaged.

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The ornamental bands of the door jamb consist of a *patraśākhā* nearest the entrance, and a *rūpaśākhā* articulated as a vertical row of three niches flanked by open half niches containing figures of musicians and dancers. A *bakulamālā* molding borders the *rūpaśakhā*.

The face of the *dvārapāla* bears chisel marks and was apparently unfinished.

435 ARCHITRAVE OF A DOORWAY SURROUND
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Buff sandstone, 1.620 × .450 m.
AM 391 Plate CXLV

In the center is an image of Lakṣmī-Nārāyaṇa mounted on Garuḍa and at the two ends, Brahmā and Śiva with their consorts and attendants. In the space between are the Navagrahas except that immediately adjacent to the central image are female *caurī*-bearers, obviously attendants of the Lakṣmī-Nārāyaṇa image.

436 LEFT SIDE OF A DOORWAY SURROUND
Khajuraho, Chhatarpur District, Madhya Pradesh
11th century A.D.
Buff sandstone, 1.400 × .445 m.
AM 391b Plate CXLIV

At the base is a River Goddess group showing Gaṅgā holding a water pot. She stands on a *makara,* a Nāga with hands folded in adoration being carved above. In the center is a large image of a Goddess holding a lotus flower and accompanied by a female parasol bearer and an attendant carrying a bag. Above the parasol bearer are two ascetics discoursing.

The ornamental bands consist of a stenciled *patraśākhā,* a *rūpaśākhā* with *mithuna* figures in niches flanked on both sides by musicians and dancers and bordered by the *bakulamālā* motif.

437 LOWER PORTION OF A VARĀHA IMAGE
Kutari, Allahabad District, Uttar Pradesh
9th century A.D.
Sandstone, .742 × .442 m.
AM 625 Plate CXLV

Only the feet and the pedestal of the image are preserved. To the right is a Nāga couple, with intertwined tails, the female provided with a tricephalous hood. She holds a garland while the male figure, whose head is missing, grasps the lotus flower on which rests the left foot of Varāha, the right foot of the God being planted firmly on the ground.

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438 STANDING VIṢṆU
Lachhagir, Allahabad District, Uttar Pradesh
12th century A.D.
Basalt, .660 × .360 m.
AM 236 Plate CXLVI

The figure stands on a small lotus flanked by lions. The lower two arms are broken, the upper two hold the discus and a mace. The tall crown resembles a *jaṭājūṭa*. On either side of the God is a male *caurī*-bearer.

439 PĀRVATĪ
Lachhagir, Allahabad District, Uttar Pradesh
9th century A.D.
Sandstone, .540 × .515 m.
AM 283 Plate CXLVII

The lower half of the image is missing. The Goddess holds a trident in the upper right and a mirror in the upper left hand, the other two arms being damaged. She wears a beaded necklace, and *uraḥ-sūtra,* and earrings in the helix and the lobes of the ear. The hair, which is indicated by finely incised lines, is done in *dhammilla* fashion and a row of curls adorns the hair line. The halo is decorated with narrow petals. At the top are flying Vidyādharas and clouds.

440 UMĀ-MAHEŚVARA
Lachhagir, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, .787 × .406 m.
AM 657 Plate CXLVIII

The God is in *ardhaparyaṅkāsana* with the Goddess seated on his lap. He embraces her with one hand touching her under the breast. The lower right hand is in *abhaya mudrā* while the other two hold an *akṣamālā* and trident respectively. A serpent hood can be seen over the God's right shoulder. The Goddess holds a mirror in the left hand and embraces her consort by passing her right hand over his shoulders. One of her legs rests on the head of a *gaṇa*. To the left is another attendant carrying a club below whom is a seated image of Gaṇeśa. Above are female *caurī*-bearers seated on pedestals, four-armed Brahmā on a lotus supported by a circle of geese and Viṣṇu on Garuḍa; and on the top flying Vidyādharas holding a crown. Below Śiva's feet is Nandi accompanied by a *gaṇa* facing whom is Skanda riding on a peacock; the lion *vāhana* of Devī peers above the group. At the base are three *gaṇas,* the one in the center kneeling, the others in playful attitudes.

441 JAINA TUTELARY COUPLE
Lachhagir, Allahabad District, Uttar Pradesh
8th century A.D.
Buff sandstone, .400 × .340 m.
AM 244 Plate CXLIX

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The male figure, to the right, sits in *ardhaparyaṅkāsana* with the right hand held in *abhaya mudrā,* the left hand resting on the knee. He wears a striped *dhotī* reaching to the ankles, and an *ekāvalī* with a cylindrical spacer in the center. The hair is parted over the forehead and done in elegant curled rolls. The female figure is similarly attired wearing a necklace of a single row of beads, an *uraḥ-sūtra* with circular pendant falling between the breasts, and large circular earrings. The hair is done in *dhammilla* fashion. She holds a child in her lap, behind whom is an attendant figure.

Shading both the figures is an *aśoka* tree with a Jina figure seated among the branches. Below are figures of six devotees.

442 FRAGMENT OF A SŪRYA IMAGE
Lachhagir, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .685 × .660 m.
AM 632 Plate CL

Only the lower portion of the image is preserved. We thus see the Sun God standing on a lotus, his legs covered by a tunic and wearing boots with beaded straps, the tongues decorated with a rosette. In front of him is a standing Goddess, to be identified with Uṣas or Mahāśvetā. Flanking the God are images of his consorts Rājñī and Nikṣubhā, wearing *dhotīs* and boots. Below, on the left is Piṅgala, holding pen and paper, and wearing boots and *kulah* cap; and on the right is a similar badly damaged figure of Daṇḍī. The outer left edge of the stele has, from bottom to top, a figure seated on a cushion, an Aśvinīkumāra and another badly damaged male figure. All that is preserved on the right edge are a seated figure, and a standing male Divinity, probably an Aśvinīkumāra, both badly damaged. On the pedestal is a large lotus plant with two blossoming flowers.

443 UMĀ-MAHEŚVARA
Madhya Pradesh
12th century A.D.
Plum sandstone, .843 × .560 m.
AM 1092

The God is seated in *ardhaparyaṅkāsana,* Pārvatī on his lap. Below them are a couple worshipping, the bull and lion *vāhanas,* Kārttikeya and Gaṇeśa, and door keepers. The throne back is decorated with conventional motifs. On top are a pair of Vidyādharas and two seated female figures holding pots.

444 DECORATED PILLAR
Malakhar, Allahabad District, Uttar Pradesh
9th century A.D.
Sandstone, 1.560 × .450 m.
AM 778 Plate CLI

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The square shaft rises from the *ghaṭa-pallava* base and is clasped toward the top by a raised band decorated on two faces with a *kīrttimukha* motif, the other two containing a pair of geese holding a garland in their beaks and a flower within a lozenge. Narrow horizontal bands connect the motifs with the pot base and are filled with floral scrolls of varied design. Above is a very short octagonal section supporting a *ghaṭa-pallava* capital resting on a lotus petal molding. The foliate forms emerging from the overflowing pot droop down to touch this molding. The workmanship is somewhat coarse.

445 HARI-HARA
Manikpur, Pratapgarh District, Uttar Pradesh
9th century A.D.
Buff sandstone, .570 × .370 m.
AM 564 Plate CLI

The four-armed God holds a *triśūla* in the upper right and a *cakra* in the upper left hand; the lower left hand is broken while the lower right hand is in *varada mudrā*. He wears a short *dhotī*, necklace and *upavīta*; the head-dress being a combination of the *jaṭā* and *kirīṭamukuṭas*. The oblong halo is filled with broad lotus petals. Above are two Vidyādharas in animated flight. At the bottom, flanking the main image are attendants and Nandi and Garuḍa, the *vāhanas* of Śiva and Viṣṇu.

446 VIṢṆU AND LAKṢMĪ
Manikpur, Pratapgarh District, Uttar Pradesh
10th century A.D.
Sandstone, .510 × .990 m.
AM 652 Plate CL

In the central niche of this architectural fragment is Viṣṇu embracing Lakṣmī. Behind her stands a female attendant holding a fly-whisk. Below Viṣṇu is the dwarf Cakrapuruṣa carrying the discus. Above are two flying Devas with garlands.

Viṣṇu holds a lotus in the lower right, a mace *(gadā)* in the upper right, and a conch in the upper left hand. Lakṣmī carries a flower in the left hand and embraces the God with her right, the pose being intimate and graceful. On either side of the central niche are the doorkeepers Jaya and Vijaya. The person on the left holds a mace, discus and conch, the lower right hand being in the *varada mudrā*. The person on the right holds a mace, conch and lotus bud, with the upper right hand in *abhaya mudrā*. Round pilasters demarcate the three niches.

447 ŚIVA KALYĀṆASUNDARA-MŪRTI, FRAGMENT OF A TEMPLE WALL
Manikpur, Pratapgarh District, Uttar Pradesh
10th century A.D.
Sandstone, .510 × .450 m.
AM 264 Plate CLII

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The God, in *tribhaṅga* pose, turns towards his bride, whose right hand he holds in his own. He is four-armed, but the objects he held are not now distinguishable. The Goddess holds a mirror in the left hand. Seated between the figures is Brahmā bending over the sacred fire. To their left is Nandi, and to the right an attendant, left unfinished. The sides of the niche in which the image is placed consist of circular pilasters.

448 ĪŚĀNA, FRAGMENT OF A TEMPLE WALL
Manikpur, Pratapgarh District, Uttar Pradesh
11th century A.D.
Sandstone, .507 × .381 m.
AM 552 Plate CLII

The standing God, regent of the Northeast, is two-armed, the right hand raised in *abhaya mudrā*, the left carrying a short *triśūla*. The hair is done in a simple *jaṭā-mukuṭa* with a crescent moon in front. It would appear that he is wearing a lower garment made of a skin, possibly of the tiger. Beneath is a rather clumsily rendered bull with head turned up. The niche is bordered by two square pilasters and triangular half-lozenges filled with flowers and bordered by an indented chequer pattern.

449 AGNI, FRAGMENT OF A TEMPLE WALL
Manikpur, Pratapgarh District, Uttar Pradesh
11th century A.D.
Sandstone, .370 × .490 m.
AM 683

The bearded God, regent of the Southeast, is shown standing in *tribhaṅga* pose, his weight resting on the left leg. He is four-armed, carrying in his upper hands the *sruk* and the *sruva*, the lower left hand is in *varada mudrā*, and the right hand clasps a water pot which rests on the head of a ram. Crescent-shaped flames form a flamboyant halo behind the God's head. The hair is done in *jaṭājūṭa* and is clasped by a crest jewel.

450 FLYING VIDYĀDHARA
Manikpur, Pratapgarh District, Uttar Pradesh
12th century A.D.
Pink sandstone, .620 × .400 m.
AM 416 Plate CLIII

The figure is full of vigorous movement, though badly damaged in the arms, face and legs. The thrust of the legs, the torso turned backwards, the outstretched arms over which flutters a scarf, and the poised head tilted gently downward all contribute to the sense of balanced, easy flight.

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451 PĀRVATĪ
Mathura, Mathura District, Uttar Pradesh
c. 8th century A.D.
Dark schist, ht. .105 m.
AM 976 Plate CLIII

The two lower arms are stretched out to the sides, the left hand holding a *kamaṇḍalu*, the right in *varada mudrā*. The upper hands hold objects that are not now recognizable as the image is of cursive workmanship and considerably worn. The edge of the stele is decorated with a row of flames and the pedestal carries the representation of an iguana *(godhā)*.

Though the image was found at Mathura, its style and material indicate that it was imported there from Bihar.

452 *CANDRAŚĀLĀ* FRAGMENT
Mathura, Mathura District, Uttar Pradesh
11th century A.D.
Plum colored sandstone, .450 × .285 m.
AM 718

The hair of the head that occupied the arch is done in curls. The earrings are grooved.

453 STANDING VIṢṆU
Meja, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Buff sandstone, .700 × .440 m.
AM 410

The hands of the God are in *varada mudrā* and hold the club and the wheel. The fourth hand is destroyed. On top, just above the stellate halo, is a floral motif and damaged Vidyādharas. The pilasters on either side support niches with images of Brahmā and Śiva to the God's right and left respectively and above them are the fish and boar *avatāras*. At their base are standing female and male attendant figures below whom are seated male and female devotees. The left edge has, from top to bottom, a small figure of Varāha, a seated Vāmana, a *vyāla*, a standing figure of Rāma holding bow and arrow and a small seated figure of Buddha. Similarly on the right edge is a mutilated image of Narasiṁha, a seated figure of Paraśurāma, a *vyāla*, and at the base, Balarāma and a small image of Kalki on horseback.

454 COLOSSAL HEAD OF ŚIVA
Mirzapur, Mirzapur District, Uttar Pradesh
11th century A.D.
Grey sandstone, ht. .609 m.
AM 294 Plate CLIV

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The God has a broad face, the protruding eyes being marked with a pupil and carved with a heavy upper eyelid, the lower eyelid being hardly shown. A vertical third eye is incised on the forehead. The *jaṭā* is clasped by an elaborate tiara.

455 SEATED ŚĀNTINĀTHA
Pabhosa, Allahabad District, Uttar Pradesh
11th century A.D.
Sandstone, 1.040 × .750 m.
AM 533
Plate CLIV

The Jina, in *dhyāna mudrā,* is seated on a lion throne and recognized by the deer carved on the throne cloth. The panels of the base contain a Yakṣa holding a wine cup on the left and a Yakṣī holding a child on the right, both accompanied by devotees. Flanking the main image are two large standing Jinas accompanied by *caurī*-bearers. Above are two niches containing seated Jina figures. There are also present the usual elephants, garland-bearers, and the parasol surmounted by a double-headed drum.

456 FRAGMENT OF A BUDDHA IMAGE
Pabhosa, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .380 × .730 m.
AM 534
Plate CLV

Only the upper portion of the image is preserved so that all that is visible is the head of the Buddha, with hair in curled rolls, long earlobes and a plain halo. Flying Vidyādharas framed in cloud forms and holding garlands are present on both sides. Below them are traces of haloes, belonging no doubt to the attendant figures which are now missing.

457 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Pabhosa, Allahabad District, Uttar Pradesh
12th century A.D.
Sandstone, ht. 1.160 m.
AM 607
Plate CLV

The slab is decorated with a niche capped by an arch formed by *makaras* spouting lotus stalks and crowned by a *kīrttimukha* motif. It contains the image of a Goddess holding a child. On the side face is another Goddess holding a lotus bud and a water pot.

458 *ŚĀRDŪLA-VYĀLA*
Pandla, Allahabad District, Uttar Pradesh
11th century A.D.
Pink sandstone, .810 × .400 m.
AM 419

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A *bhāraputraka* figure is carved below the mythical animal and its human protagonist.

459 VĀMANA
Phaphamau, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, 1.240 × .620 m.
AM 456 Plate CLVI

The pot-bellied dwarf Divinity stands on a lotus, holding a mace in the left hand. The right hand is broken. He wears a double-stranded *vanamālā* with a full-blown lotus clasp in the center, earrings, two necklaces and a beaded *upavīta*. The girdle has two ornamental chains looped over the thighs. The face has been broken off but the hair was apparently done in curls. The lotus halo has a beaded edge. From its sides emerge *makaras* and lotus foliage that form part of the conventional throne decor. Above are two flying Vidyādharas. At the bottom are two *caurī*-bearers, one male and the other female, and kneeling worshippers.

460 VARĀHA
Phaphamau, Allahabad District, Uttar Pradesh
9th century A.D.
Pink sandstone, .910 × .575 m.
AM 455 Plate CLVII

The raised left foot of the God is planted on a lotus flower in front of which is a kneeling figure. The God's four arms are damaged, the upper right holding the *cakra* next to the chest. He wears a double-stranded *vanamālā*, beaded *upavīta*, necklaces, a girdle with pendant chains looped over the thighs, and an *udarabandha*. The head has been broken off. To the God's right is a standing Goddess, with a large lotus bud above her head, holding on to a lotus stalk that probably terminated in a flower-parasol above his head (cf. Cat. 233, Pl. LXXXIV).

461 HANUMĀN
Phaphamau, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, ht. 1.040 m.
AM 433

The head is missing. The right arm, which was raised, is broken; the left hand is held at the chest. The God crushes a demon under his foot.

462 SEATED DEVĪ
Phaphamau, Allahabad District, Uttar Pradesh
11th century A.D.
Buff sandstone, .560 × .330 m.
AM 457

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The Goddess, seated in *ardhaparyaṅkāsana,* supports a child on her lap with the lower left hand, the lower right hand is held in *abhaya mudrā*, and the upper hands hold a trident and a lotus flower. Above are two seated Goddesses, the one on the left holding two lotus flowers, the one to the right, a sword (?). Below is yet another seated Goddess with a sword and the mutilated figure of a lion.

463 GAṆEŚA
Ramnathpur, Allahabad District, Uttar Pradesh
8th century A.D.
Buff sandstone, .570 × .460 m.
AM 644 Plate CLVIII

The figure is broken at the hip. The lower right arm of the God rests on a bowl of *modakas* placed on the head of a *gaṇa,* the lower left arm rests on the hip and the two upper arms hold a rosary and a blue lotus. The right tusk is broken. The trunk curls upward to the right and holds a sprig. A crescent moon and sun adorn the left frontal globe, the forehead being encircled by a pearled fillet with a triangular crest. In the right ear is an *aśoka* flower, in the left a *campaka*. The God's other ornaments include a necklace of bells, armlets with jeweled crests, an *upavīta* of two strands of pearls, heavy bracelets, and a stomach band *(udarabandha)* which is tied over the *upavīta*. Traces of a plain round halo with an incised edge remain.

464 RIGHT SIDE OF A DOORWAY SURROUND
Ramnathpur, Allahabad District, Uttar Pradesh
11th century A.D.
Pink sandstone, 1.480 × .260 m.
AM 643

In the sunk panel at the base is placed a figure of Gaṅgā supporting a jar on the palms of the raised right hand, and at her feet is a *makara* head. Above is the *patraśākhā* with stenciled lotus rhizome, bordered to the left by a *bakulamālā* molding and to the right by a row of lotus petals.

465 BRACKET FIGURE, WOMAN UNDER A TREE
Rewa, Rewa District, Madhya Pradesh
c. 11th century A.D.
Grey sandstone, ht. .680 m.
AM 266 Plate CLIX

The figure is damaged, the tree, the heads and the portion below the knees being broken. The lady stands in graceful *tribhaṅga,* the traces of a bar near the left breast suggesting that she may have once held a *vīṇā*. The branches of the tree, lacking the border of fruit (cf. Cat. 333, Pl. CIX), spread out behind her head like a halo.

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466 SAPTAMĀTṚKĀ PANEL
Rewa, Rewa District, Madhya Pradesh
11th century A.D.
Pink sandstone, .240×1.280 m.
AM 624 Plate CLX

On the badly worn panel are represented from left to right: the half dancing, half seated Vīrabhadra holding a *vīṇā*, a trident, and an indistinguishable object, and accompanied by a bull; Brahmāṇī, holding the *sruk*, a book and a water pot, and accompanied by a goose; Māheśvarī holding a trident, an unidentified object and a water pot, and accompanied by a bull; Vaiṣṇavī holding a club, a discus and a conch, and accompanied by Garuḍa; Indrāṇī holding the goad, a lotus and a water pot, and accompanied by an elephant; Vārāhī holding a bowl, a lotus and a water pot; Durgā holding a trident, a lotus, and a waterpot, and accompanied by a lion; Cāmuṇḍā holding an unidentified object, a trident and a *khaṭvāṅga*, one finger touching the mouth and seated on a prostrate human form; and lastly we have Gaṇeśa holding a book, a club, an unidentified object and a bowl of sweets and accompanied by a rat.

467 SURASUNDARĪS, FRAGMENT OF A TEMPLE WALL
Sankargarh, Satna District, Madhya Pradesh
11th century A.D.
Sandstone, ht. .690 m.
AM 424

The woman stretches her right arm over the head in an amorous gesture. The figure on the side is badly damaged.

468 SURASUNDARĪ, FRAGMENT OF A TEMPLE WALL
Sankargarh, Satna District, Madhya Pradesh
11th century A.D.
Sandstone, .880×.240 m.
AM 423

The figure stands in a gently flexed posture, the right arm hanging to the side; the left arm is broken, but must have held the lotus stalk that springs from the ground below.

469 FRAGMENT OF A BUDDHA IMAGE
Sarnath, Varanasi District, Uttar Pradesh
c. 10th century A.D.
Buff chunar sandstone, .290×.210 m.
AM 223 Plate CLX

The portion above the stomach is broken off. From what survives, it would appear that the Buddha was seated in *bhūmisparśa mudrā*, one hand touching the ground, the other resting in the lap. The folds of the *saṁghāṭī*, which covered only the

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left shoulder, are depicted as flat ridges. The lotus pedestal has two rows of overlapping petals, and a *vajra* is carved in front of the Buddha's feet.

470 AMBIKĀ, THE ATTENDANT YAKṢĪ OF NEMINĀTHA
Satna, Satna District, Madhya Pradesh
11th century A.D.
Wine colored sandstone, 1.700×.920 m.
AM 293 Plate CLXI

The image was originally housed in a small shrine known as the temple of Patiān Dāī, about six miles from Satna, and was described by Cunningham, *ASIR* IX, pp. 31-33.

The Goddess, all of her four arms broken, stands on a small rectangular pedestal the dado of which is carved with a simple lotus flanked by a worshipper and a seated Divinity holding a club (?) and a serpent. Ambikā wears the usual elaborate jewelry characteristic of this period including anklets well up on the calves, a girdle with pendant bells, and a *karaṇḍamukuṭa*. The hair is done in a large bun which rests over the right shoulder; the halo consists of a stellate lotus flower. Above her head was carved the foliage of a mango tree, now missing. She is attended by two youths, the one to her right riding a lion, the other waving a *caurī*. At their feet are damaged figures of a male and a female devotee, seated on lotuses, and flanked by two four-armed Goddesses. Those to the extreme left and right are labeled *Prajāpatī* and *Vajrasaṁkalā* respectively. Of the other two, the one on the left carriers a discus, and the one on the right is accompanied by an elephant. Below them, in narrow panels, are the Aṣṭagrahas, four on either side.

The pilasters flanking the Goddess are divided into several compartments, each topped by an arched niche, and all filled with representations of attendant Goddesses, each one of them identified by a label. Thus, on the left, from top to bottom we have, *Jayā, Anantamatī, Vairoṭā, Gaurī, Mahākālī, Kālī,* and *Puṣadadhī,* on the right *Aparājitā, Mahāmunusi, Anantamatī, Gāndhārī, Manusī, Jālamālinī,* and *Manujā*. In the niches between the pilasters are more Goddesses, identified from left to right as *Vahurupiṇī, Cāmuṇḍā, Sarasatī, Padumāvatī,* and *Vijayā*. On the top, in the central niche, is the seated Neminātha, identified by the conch carved below his legs and flanked by two seated and two standing Jinas.

The narrow recesses at the edges contain images of the various Jinas, the usual *vyālas,* and also *makara* heads on which are seated tiny male figures carrying offerings in a pot.

References: *ASI* IX, pp. 31-33; and *PRASI, WC,* 1919-20, pp. 108-109.

471 BRACKET CAPITAL
Sikandara, Allahabad District, Uttar Pradesh
11th century A.D.
Grey sandstone, .330×.420 m.
AM 927

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The abacus is grooved, and the bracket is carved with a four-armed *bhāraputrikā*. Cf. Cat. 472.

472 BRACKET CAPITAL
Sikandara, Allahabad District, Uttar Pradesh
11th century A.D.
Grey sandstone, .185 × .440 m.
AM 626 b

Very similar to Cat. 471 but without the abacus.

473 VAIṢṆAVĪ
Sirsa, Allahabad District, Uttar Pradesh
12th century A.D.
Plum colored sandstone, .760 × .470 m.
AM 413 Plate CLXII

Within a niche, once part of a temple wall, is the figure of the four-armed Goddess riding on the shoulders of Garuḍa. She holds a lotus and a mace in the two upper hands, the lower ones being damaged. Two flying Vidyādharas are on top.

474 WOMAN PLAYING WITH A BALL
Sirsa, Allahabad District, Uttar Pradesh
c. 11th century A.D.
Sandstone, .760 × .720 m.
AM 284 Plate CLXII

The figure of the woman on the front face is badly damaged. She has her hand raised above the head as though she were bouncing a ball which is carved near her shoulder. A ball is also seen on the ground. On the side is a woman with hands crossed above the head in an amorous gesture.

475 LOWER PORTION OF A SŪRYA IMAGE
Soraon, Allahabad District, Uttar Pradesh
8th century A.D.
Buff sandstone, .840 × .915 m.
AM 222 Plate CLXIII

Only the booted feet of the Sun God survive. The female attendants, however, are more or less fully preserved. They are simply dressed, with pearled necklaces, *uraḥ-sūtra,* armlets, and large wheel-like earrings. The hair is done in massive buns and the pendant hands rest on flowers terminating in stems that spring from the ground. They are both provided with simple, circular haloes.

476 ARCHITECTURAL FRAGMENT WITH A DANCING SCENE
Soraon, Allahabad District, Uttar Pradesh
10th century A.D.
Sandstone, .380 × 1.240 m.
AM 768 Plate CLXIV

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The fragment consists of groups of dancers and musicians alternating with figures in pedimented niches. Beginning from the left is the youthful Kubera, seated on a treasure bag, the neck of which he holds with his left hand, while the other hand holds a wine cup. Next we see a group consisting of a female dancer accompanied by musicians playing a flute and drum on one side and drum and cymbals on the other. A niche containing Sarasvatī holding the *vīṇā* is followed by two more drummers, a dancer, and a man playing a flute. Beneath are traces of four ornamental pediments.

477 ARCHITECTURAL FRAGMENT
Soraon, Allahabad District, Uttar Pradesh
c. 9th century A.D.
Buff sandstone, 1.193 × .336 m.
AM 791 Plate CLXIV

Beneath the row of large rafter ends is a smaller row of dentils decorated with crouching lion protomes in profile alternating with obliquely set panels, in turn ornamented with cheques and diamond motifs. These are supported by squatting *bhāravāhakas* again separated from each other by rectangular panels filled with cheques and floral patterns.

The fragment probably formed part of the *varaṇḍikā* of a temple or the architrave of a doorframe.

478 NARASIṀHA SLAYING THE DEMON HIRAṆYAKAŚIPU
Unchdih, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .960 × .500 m.
AM 463 Plate CLXV

The left side and lower portion of the image are missing. The angry God is shown in the act of ripping open the belly of the demon whom he has forced back upon his uplifted knee. He bends forward exerting the full weight of his body which is emphasized by the powerful shoulders and the bold diagonal movement of the left hand across the chest. The face of the God is that of a lion, with broad snout, heavy whiskers, and a protuberance at the bridge of the nose. The mane is disposed in short flamelike tufts and falls over the shoulders. The jewelry is simple consisting of a collar, a beaded *upavīta,* and a winding *vanamālā* composed of a double row of flowers. The petaled halo rests on the cross-bar of the throne-back; a flying Vidyādhara couple, carved against clouds, hovers on top; a rampant *vyāla* and traces of an attendant figure can be seen on the right below the cross-bar.

479 FRAGMENT OF A DOORWAY SURROUND
Unchdih, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .620 × .730 m.
AM 838 Plate CLXVI

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The pilaster *(stambhaśākhā)* has a square shaft decorated with a *kīrttimukha* in a rectangular panel which is met from below by a band filled with lotus-scroll work issuing, no doubt, from a *ghaṭa-pallava* base as seen in Cat. 482, Pl. CLXVII. The faceted section above the *kīrttimukha* panel is topped by a ribbed cushion shaped like an *āmalaka* on which is a stylized pot decorated with petals surmounted by a band of flowered festoons. The heavy ovolo molding to the extreme left *(bāhyaśākhā)* is decorated with a lotus rhizome which also issued from an overflowing pot, its undulating stem emphasized in the design. A chequer pattern separates the *stambhaśākhā* from the conventional *mithuna* figures, the roof sheltering one group and the pedestal of another being united by lopped stems. A narrow molding decorated with scales, representing most probably the elongated tail of a Nāga generally placed above the River Goddess group at the base, is next to the right, followed by a winding lotus rhizome.

480 FRAGMENT OF A DOORWAY SURROUND
Unchdih, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .380 × .620 m.
AM 840

Probably a part of the same surrounded as Cat. 479, Pl. CLXVI.

481 FRAGMENT OF A DOORWAY SURROUND
Unchdih, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .720 × .620 m.
AM 837 Plate CLXVII

Probably a fragment of the same surround as Cat. 479, Pl. CLXVI, and Cat. 480. It shows the lotus rhizome on the outermost molding issuing from an overflowing vase as does the band with scroll work on the *stambhaśākhā* that should have terminated in a *kīrttimukha* panel (cf. Cat. 479, Pl. CLXVI and Cat. 482, Pl. CLXVII).

482 FRAGMENT OF A DOORWAY SURROUND
Unchdih, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .570 × .500 m.
AM 836 Plate CLXVII

The fragment is in the same style as Cat. 479-481, but lacks the band decorated with a chequer pattern and in all probability belongs to another doorway of the same or of a different temple. The capital of the pilaster which forms the *stambhaśākhā* differs slightly from that observed in Cat. 479, Pl. CLXVI. The *kīrttimukha* panel is surmounted by a lunate above which is a false *ghaṭa-pallava* capital on a lotus pedestal. Above is the ribbed and fluted abacus on top of which are the remnants of what could have been the capital proper.

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483 FRAGMENT OF A DOORWAY SURROUND
Unchdih, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .570 × .290 m.
AM 839

Probably from the same doorway as Cat. 482, Pl. CLXVII.

484 FRAGMENT OF THE ARCHITRAVE OF A DOORWAY SURROUND
Unchdih, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, .610 × .520 m.
AM 840 b Plate CLXVIII

The figure of the *vṛkṣakā*, flanked by rampant horned *vyālas* that crowned the *stambhaśākhā* of the surround, is badly damaged. The architrave, only a small portion of which is preserved, consists of a row of intersecting beaded festoons at the top, a chequer pattern band, and a row of garland bearing Vidyādharas, only one of which is to be seen, in a niche. Below him is a partially preserved seated figure of Gaṇeśa. The fragment probably formed part of the same doorway surround described as Cat. 479-481.

485 ĪŚĀNA, FRAGMENT OF A TEMPLE WALL
Provenance unknown
11th century A.D.
Light pink sandstone, ht. 1.185 m.
AM 755

The Dikpāla, who is regent of the Northeast, is four armed, three of which are damaged, the fourth carrying a trident. A bull crouches at the feet. A badly mutilated male Divinity is carved on the side face of the stone.

486 ŚAIVA DIVINITY
Provenance unknown
11th century A.D.
Buff sandstone, 1.100 × .345 m.
AM 608

The head and the arms are damaged. The God is accompanied by an attendant and a bull *vāhana*.

487 MAHIṢĀSURAMARDINĪ
Provenance unknown
9th century A.D.
Buff sandstone, .660 × .424 m.
AM 1088 Plate CLXVIII

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The eight-armed Goddess steps on the buffalo which has been forced down on its knees and seizes the demon that emerges from its body by the hair. She stabs him with a trident while her *vāhana,* the lion, bites his knee. She is shown flourishing a sword above the head and holds a *cakra* and a quiver full of arrows in the right hands. The left arms as well as the face are badly damaged.

488 PĀRVATĪ PAÑCĀGNITAPA
Provenance unknown
9th century A.D.
Wine colored sandstone, .835 × .680 m.
AM 942 Plate CLXIX

The portion from the hips to the ankles of the main image has broken off and the sculpture is damaged in several places. The Goddess is shown standing on a lotus that issues from a node with profuse foliage carved on the pedestal. She wears a pearl torque, beaded necklace falling over the breasts, an *upavīta,* and earrings of different designs in the two ears. The hair is done in *jaṭājūṭa* and the small halo is in the form of a lotus. All the four arms are broken but above the left shoulder is a bowl-shaped altar from which issue flames. A similar altar is visible above the female attendant to the right of the Goddess, and must have also been present on the left side and above the right shoulder. Emaciated ascetics are shown pouring sacrificial offerings into these altars.

The Goddess is accompanied by four female attendants, two on each side, holding flowers and garlands. The sides of the stele carry the usual *vyāla* and *makara* decoration, immediately above which are representations of Kārttikeya and Gaṇeśa respectively. Also above are flying Vidyādharas flanking what is apparently the fifth fire altar, and six Liṅgas, one on the left and five on the right.

489 STANDING GODDESS
Provenance unknown
9th century A.D.
Buff sandstone, 1.010 × .558 m.
AM 1087 Plate CLXX

The Goddess has the right hand raised probably in *abhaya mudrā,* while the pendant left hand rests on one of the two budlike plants carved at the sides. She wears a lower garment secured by a girdle; a scarf, the fluttering ends of which are carved in low relief on the stele; necklace with *uraḥ-sūtra;* and circular earrings. The hair is done in a bun on top of the head; the halo is in the shape of a lotus flower with a beaded edge and is flanked by two small Vidyādharas carrying garlands.

490 SEATED GODDESS
Provenance unknown
10th-11th centuries A.D.
Pink sandstone, .570 × .570 m.
AM 717 Plate CLXX

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Goddess, seated in *ardhaparyaṅkāsana* holds a child in her lap with the two lower hands, the other hands being broken. The raised left leg rests on a lotus flower that serves as a stool. She wears conventional jewelry, with what appears to be a portion of a *vanamālā* passing ankletlike over her right leg. A lion crouches at her feet and at the side are two seated male attendants. The top portion of the image, including the head of the Goddess, is missing.

491 UMĀ-MAHEŚVARA
Provenance unknown
9th century A.D.
Sandstone, ht. .940 m.
AM 653

The image is badly weatherworn and the faces have been recut.

492 A GOD WITH HIS CONSORT
Provenance unknown
11th century A.D.
Buff sandstone, .940 × .450 m.
AM 286

The God is four-armed, but he cannot be identified as the head and the arms are broken. The Goddess, who stands to his left, has her right arm across his shoulders and holds a flower in the left hand. They both wear conventional jewelry.

493 ŚIVA-PĀRVATĪ
Provenance unknown
11th century A.D.
Buff sandstone, 1.415 m.
AM 754

The Goddess has the right arm across her consort's shoulder and carries a trident. A small bull is carved between their feet.

494 LAKṢMĪ-NĀRĀYAṆA
Provenance unknown
11th century A.D.
Red sandstone, .710 × .560 m.
AM 1078 Plate CLXXI

The arms, head, and the lower portion of the images are badly damaged. The Goddess leans against her consort, her right arm across his shoulder; while he embraces her in the same manner with the left hand which holds a lotus stalk. On the pilasters of the throne-back are seated two youthful ascetics, the one to the left apparently casting flowers, the other holding what appears to be a musical instrument across his shoulder. At the bottom are two attendant figures wearing crowns in *kaṭyāvalambita* pose, and holding indistinguishable objects in their hands.

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495 CATURMUKHA ŚIVA LIṄGA
Provenance unknown
9th century A.D.
Buff sandstone, ht. 780 m.
AM 214

The Liṅga is placed on a roughly chiseled square base that served as a tenon. Four heads have been carved in high relief at the base of the Liṅga and face the four directions. They are all badly damaged but resemble each other, all wearing necklaces, the hair being done in *jaṭājūṭa*. One of the faces shows Śiva in his fierce aspect, with fanged teeth and wearing a necklace of large *rudrākṣa* beads.

496 FRAGMENTARY *BĀHYAŚĀKHĀ* OF A DOORWAY SURROUND
Provenance unknown
11th century A.D.
Sandstone, ht. 1.810 m.
AM 508 Plate CLXXII

At the base is a two-armed male figure wearing a *kirīṭamukuṭa* and holding a lotus flower. Above him is an ovolo molding carved with a winding lotus creeper, and a *bhāraputraka* upholding a band of niches with half pediments and containing individual figures of dwarf musicians and dancers.

The style is reminiscent of work done in the Kalacuri area.

497 FRAGMENTARY *BĀHYAŚĀKHĀ* OF A DOORWAY SURROUND
Provenance unknown
11th century A.D.
Sandstone, 1.780 × .320 m.
AM 507 Plate CLXXII

At the base is a two-armed male figure, wearing a *kirīṭamukuṭa* and holding a lotus flower. Above him is an ovolo molding with stenciled lotus scroll and *mithuna* figures in niches with half-pediments. Cf. Cat. 496, Plate CLXXII.

MINIATURE SHRINES

The miniature shrines in the Allahabad Museum, most of which were collected from the city and its suburbs, have been grouped separately for the sake of convenience. They belong mostly to the 10th and 11th centuries and are of some help in understanding the types of temples that were built in this area.

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498 MINIATURE SHRINE
Allahabad, Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, 1.049 × .530 m.
AM 673

The Latina shrine omits the usual moldings of the plinth and instead has a plain and massive *bhiṭṭa*. The *jaṅghā* is articulated as a niche sunk between two pilasters, the north, west, and south walls housing images of standing Gaṇeśa, Sūrya, and an unidentified divinity. The *garbhagṛha* is empty. The *dvi-aṅga śikhara* is absolutely plain and the *āmalasāraka* is comparatively massive.

499 MINIATURE SHRINE
Allahabad, Allahabad District, Uttar Pradesh
9th century A.D.
Buff sandstone, ht. .800 m.
AM 661

The Phāṁsanā shrine with curvilinear outline is perhaps the upper portion of a *kūṭastambha* as it has no *garbhagṛha;* the four niches contain the images of Viṣṇu, Umā-Maheśvara, Sūrya and Gaṇeśa. The *śikhara* consists of four *pīḍhās* or *bhūmis,* piled on top of each other, each of these being decorated with a central *candraśālikā.* The *āmalasāraka* on top is damaged. Cf. Cat. 507, Pl. CLXXIV.

500 MINIATURE SHRINE
Allahabad, Allahabad District, Uttar Pradesh
c. 10th century A.D.
Pink sandstone, .910 × .350 m.
AM 662

The walls of this Latina shrine consist of niches formed by pilasters with bracket capitals. There are three of these occupied by images of Viṣṇu, Sūrya and a dancing Gaṇeśa. The *garbhagṛha* is empty. The *śikhara* is *dvi-aṅga,* and has four *bhūmis,* the *madhyalatā* and the *veṇukośa* being decorated with *candraśālikās. Karṇāṇḍakas* have also been shown on the *veṇukośa.* A massive *āmalasāraka* rests on a squat *grīvā.*

501 MINIATURE SHRINE
Allahabad, Allahabad District, Uttar Pradesh
c. 10th century A.D.
Pink sandstone, 1.410 × .510 m.
AM 674

Plate CLXXIII

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

The Latina temple is *tri-ratha* in plan, and the *vedībandha* has the usual *khura, kumbha* and *kalaśa* moldings. The *jaṅghā* has a central projection in the shape of a niche with an *udgama* on the three sides containing images of seated Sūrya, standing Sūrya, and an image unidentifiable by virtue of its damaged condition. The *karṇa rathas* are decorated with pilasters on which have been carved images of the various Dikpālas. Above the cornice molding *(kapota)* is the *śikhara* in four *bhūmis* marked by *karṇāṇḍakas* on the *veṇukośa;* the *madhyalatā* is also covered with a *jāla* composed of interlacing *candraśālikās*. A heavy *āmalasāraka* is placed above the *grīvā*.

502 MINIATURE SHRINE
Allahabad, Allahabad District, Uttar Pradesh
10th century A.D.
Pink sandstone, .875 × .330 m.
AM 663

The walls of the Latina shrine have sunk niches containing images of a dancing Gaṇeśa, Pārvatī performing the penance of the Five Fires, and an unidentified, damaged figure. The *dvi-aṅga śikhara* is decorated with *karṇāṇḍakas* and *candraśālikā* motifs. Inside the *garbhagṛha* is a Liṅga on a *pīṭha*.

503 MINIATURE SHRINE
Allahabad, Allahabad District, Uttar Pradesh
c. 10th century A.D.
Buff sandstone, .910 × .330 m.
AM 1077 Plate CLXXIII

The wall is conceived as a niche with flanking pilasters, each of the three sides having images of Pārvatī, Sūrya, and Gaṇeśa. The *śikhara* is *dvi-aṅga* and carved with *candraśālikās*. Four *karṇāṇḍakas* are present on the *veṇukośa*. The *garbhagṛha* is empty.

504 MINIATURE SHRINE
Bhita, Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, 1.140 × .580 m.
AM 677 Plate CLXXIV

This rather elaborate Latina shrine has all the conventional moldings of the plinth above which is the *jaṅghā* having a large niche on the *bhadra* and smaller niches on the *karṇa rathas,* each decorated with an *udgama*. Only two of the walls are preserved, the images in the main niches being of Sūrya and Viṣṇu. The smaller niches probably contained representations of the Dikpālas. Below the cornice molding is a band decorated with floral festoons and above it is the *śikhara* adorned with *candraśālikās, karṇāṇḍakas* and a *skandha* articulated as a double cornice molding.

The *garbhagṛha* is empty, the narrow *ardhamaṇḍapa* having a prominent *śukanāsā*. One of the surviving *kapilī* walls has an image of dancing Gaṇeśa.

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505 MINIATURE SHRINE
Jhusi, Allahabad District, Uttar Pradesh
10th century A.D.
Buff sandstone, .820 × .300 m.
AM 666

The Phaṁsanā shrine with curvilinear outline is provided with niches on the three walls, two of them containing images of Gaṇeśa and Sūrya, the third being badly damaged. The *śikhara* consists of four *pīḍhās* piled one above the other each provided with a central *candraśālikā*. An *āmalasāraka* crowns the top. Cf. Cat. 500.

506 MINIATURE SHRINE
Provenance unknown
c. 10th century A.D.
Buff sandstone, .810 × .295 m.
AM 659

The shrine has three walls articulated as niches between pilasters containing the images of Gaṇeśa, Viṣṇu and Sūrya. The *garbhagṛha* is empty. The *dvi-aṅga śikhara* is absolutely plain and crowned by a badly damaged *āmalasāraka*.

507 MINIATURE SHRINE
Provenance unknown
11th century A.D.
Buff sandstone, 1.025 × .425 m.
AM 675 Plate CLXXIV

The walls of the shrine consist of pilasters capped by a cornice molding, the niches so formed on the three sides containing images of Umā-Maheśvara, Sūrya and a Mātṛkā holding a child in her lap. The *dvi-aṅga śikhara* is absolutely plain with the *madhyalatā* projecting beyond the *skandha* so as to almost touch the *āmalasāraka*.

508 MINIATURE SHRINE
Provenance unknown
c. 10th century A.D.
Buff sandstone, 1.250 × .420 m.
AM 679

The Latina shrine is considerably damaged, the south and north walls being largely broken off. The sole surviving niche contains an image of Sūrya, the Dikpālas being carved on the pilasters.

The *madhyalatā* on the west face of the *śikhara* has human heads in the *candraśālikās* but this is not the case with the other two *madhyalatās*. There is also a band carved with Navagrahas just below the *śukanāsā*. The small *āmalasāraka* rests on a tall *grīvā*.

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509 MINIATURE SHRINE
Provenance unknown
c. 10th century A.D.
Buff sandstone, ht. 1.350 m.
AM 678

Above the *vedībandha* moldings are the walls with projecting *bhadra* niches. Proceeding in the direction of the *pradakṣiṇā* from the *garbhagṛha*, they contain images of a badly damaged Divinity, standing Sūrya, and seated Devī. The pilasters flanking the niches have figures of Dikpālas standing on pedestals. The *śikhara* is *dvi-aṅga* and decorated with *candraśālikās* and *karṇāṇḍakas*. The *āmalasāraka* is missing.

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GLOSSARY

Arabic numerals refer to Catalogue numbers; roman numerals to plates.

abhaya mudrā. A gesture granting freedom from fear, with hand raised, palm forward, fingers pointing upward. 441, CXLIX

adhovedikā. The terrace or platform supporting the dome of a stupa. 225, LXXXII

akṣamālā. A rosary. 258, XCIV

ālambana. See *ālambana pīṭhikā.*

ālambana pīṭhikā. The base of a railing, serving as a support for its posts.

āliṅganamūrti. An iconographical form in which a God is shown accompanied by his consort, whom he generally embraces. 426, CXLII

āmalaka. See *āmalasāraka.*

āmalasāraka. A grooved disc set up as a crowning member above the superstructure of a North Indian temple. 192, LX; 507, CLXXIV

añjali mudrā. A gesture of worship consisting of palms joined to each other near the chest. 425, CXLI

antarāla. A narrow porch attached to the *garbhagṛha.* 504, CLXXIV

antaravāsaka. A piece of cloth wrapped around the legs, generally forming part of the dress of a Buddhist monk. 85, XXXVII

ardha-padma. An ornamental motif consisting either of half a lotus or another flower.

ardhaparyaṅkāsana. A seated posture in which one leg is drawn up on the seat, the other, with knee bent, resting on the ground. 441, CXLIX

aśoka. A tree with bright red flowers, Saraca indica Linn. 221, LXXIX

Aṣṭagraha. A group of planetary Divinities, similar to the Navagraha, except that Ketu is generally omitted. 470, CLXI

avyaṅga. A sacred cord, worn around the waist, and generally seen on Sūrya images. 266, XCVI

āyudha. A weapon, an attribute.

āyudhapuruṣa. A personification of a Deity's weapon or attribute. 223, LXXX

bāhyaśākhā. The outermost molding of a doorway surround. 413, CXXXIV

bakulamālā. An ornamental motif consisting of a string of *bakula* or similar flowers; frequently used as a molding of a doorway surround. 434, CXLIV

bhadra. The central projection of a temple wall. 504, CLXXIV

bhāraputraka. A small atlantes figure. 295, CIII

bhāraputrikā. A small caryatid figure.

bhāravāhaka. An atlantes figure. 477, CLXIV

bhiṭṭa. A plinth, below the *vedībandha*, at the base of a temple; a molding of the *pīṭha.*

bhūmi. A storey; in the context of a *śikhara* of the Latina type, each *bhūmi*, or storey, is demarcated by a *karṇāṇḍaka.* 501, CLXXIII

bhūmisparśa mudrā. A gesture of the hand touching the earth, by which, generally, the seated Buddha calls the Earth Goddess to witness. 469, CLX

bījapūraka. A citron, Citrus medica Linn. 427, CII

brahmasūtra. On a Liṅga, the lines demarcating the glans penis from the shaft.

cakra. A wheel, discus. 120, L

cakravartin. He who turns the wheel; applied to kings enjoying universal sovereignty.

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campaka. A fragrant-flower borne by the tree Michelia champaca Linn. 463, CLVIII

candrabindu. A crescent-and-dot motif. 131, LV

candraśālā. An arched ornamental motif, with a cavity in the center, generally filled with figural sculpture or decorative motifs. 128, LV

candraśālikā. A diminutive *candraśālā;* often used to constitute a netting which covers the superstructure of a North Indian temple. 503, CLXXIII

catura. A dance pose in which the heels are close together and the knees are bent to the sides, the legs thus enclosing a square space. 245, LXXXIX

caturviṁśati paṭṭa. A relief sculpture with the representation of twenty-four Divinities, usually the twenty-four Tīrthaṅkaras.

caurī. A fly-whisk made of yak tail, often an insignia of royalty, and generally carried by attendant figures. 199, LXIV

channavīra. An ornament consisting of two strands which cross on the torso and pass one over each shoulder. 221, LXXIX

chatra. A parasol. 209, LXXII

ḍamaru. A small double-headed drum shaped like an hour glass. 301, CV

dāma-yugala. A motif consisting of intertwined garlands or jeweled cables. 20, VIII

Deva. A God, angel.

dhammilla. A style of coiffure in which the hair is swept into a large chignon on the top of the head. 227, LXXXII

dharmacakra mudrā. Abbreviated from *dharmacakra parivartana mudrā.* A gesture signifying the turning of the wheel of the law, the palms face forward, held close to each other near the chest. In the Buddhist context the gesture is primarily associated with the Buddha preaching the first sermon at Sarnath. 213, LXXV

dhotī. A modern apparel consisting of a piece of cloth wrapped around the legs; the term is also used for designating the lower garment worn in ancient times. 107, XLVI

dhvaja stambha. A pillar carrying an emblem; the standard of a Divinity or king often set up before temples.

dhyāna mudrā. A gesture of meditation in which the hands are relaxed in the lap, one above the other, with the palms turned upward. 103, XLV

dikpāla. A regent of either one of the four cardinal or four intermediate directions of space.

dvārapāla. A door guardian. 199, LXIV

dvi-aṅga. Literally, having two parts; in architecture, a temple with a central projection on the walls is called *dvi-aṅga* in plan. 503, CLXXIII

ekāṇḍaka. See Latina.

ekāvalī. A necklace consisting of a single strand of pearls or beads often with an oblong spacer in the center. 196, LXII

gadā. A mace; a weapon commonly carried by Viṣṇu. 120, L

gaja-krānta. An ornamental motif showing an elephant attacked by a lion or a *vyāla.* 264, XCV

gajatālu. Literally, elephant's palate; a motif commonly used in ceiling decoration, and consisting of foliated cusps decorated with ornamental rafters. 370, CXVII

gaja-vyāla. A *vyāla* with the head of an elephant.

gaṇa. A grotesque, dwarfed goblin; often shown as an attendant and companion of Śiva. 138, LVIII

garbhagṛha. Literally, womb-house; the dark sanctum of a temple housing an image of the Divinity.

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ghaṭa-pallava. An ornamental motif consisting of a pot with overflowing foliage, often used as the capital and/or base of pillars and pilasters. 132, LVI

godhā. An iguana; sometimes used as a vehicle of Devī. 451, CLIII

graha. A planet.

graiveyaka. A metal band or necklace worn close to the neck. 72, XXVII

grāsa. See *kīrttimukha.*

grāsamukha. See *kīrttimukha.*

grīvā. Literally, neck; in temple architecture, the member, circular in section, intervening between the top of the *śikhara* and the *āmalasāraka.* 501, CLXXIII

harmikā. The railing surrounding the post which projects from the dome of a stupa; it is sometimes conceived, particularly in early representations, as a miniature house. 75, XXIX

īhāmṛga. A fabulous animal resembling a griffin. 38, XIV

induśālikā. See *candraśālikā.*

jāla. Literally, net; in architecture it denotes the lacelike tracery made up of intertwined *candraśālikās* which cover the *śikhara* of a North Indian temple. 501, CLXXIII

jālāṅgula. Literally, webbed fingers; in iconography, a supernatural feature referring to the folds of flesh connecting one finger to the other as in images of the Buddha.

jaṅghā. Literally, thigh; in architecture, the wall proper of the temple, lying between the *varaṇḍikā* and the *vedībanḍha,* 504, CLXXIV

jaṭājūṭa. A coiffure consisting of long locks of hair piled above the head. 277 XCVII

jaṭāmukuṭa. An elaborate *jaṭājūṭa* sometimes adorned with jewels. 454. CLIV

kākapakṣa. A coiffure, appropriate to youthful Gods such as Kārttikeya, in which the hair is parted and dressed in three side locks. 386, CXXIII

kalaśa. A pot; in architecture, applied to the torus molding of the *vedībandha.* 501, CLXXIII

kalpalatā. See *kalpavallī.*

kalpavallī. Literally, wish-fulfilling creeper; a creeper motif yielding, in addition to buds and flowers, the good things of life such as clothes, jewels, maidens, etc. 59, XXI

kamaṇḍalu. A vase, generally carried by ascetics. 203, LXIX

kapilī. The wall joining the main temple to the *maṇḍapa.* 504, CLXXIV

kapota. A cornice molding, generally placed on top of the temple wall. 501, CLXXIII

karaṇḍa-mukuṭa. A conical crown with bulging, horizontal sections, the whole resembling a basket in shape. 470, CLXI

kari-kumbha-vidāraka. An ornamental motif showing a lion attacking an elephant by clawing its forehead.

karṇāṇḍaka. A small *āmalaka*-shaped member placed at intervals along the *veṇukośa* of the *śikhara,* demarcating the several *bhūmis.* 504, CLXXIV

karṇa ratha. The corner section of the wall of a North Indian temple. 501, CLXXIII

kaṭyāvalambita. A gesture of the hand in which it is shown resting on the waist. 85 XXXVII

kāyotsarga. A standing posture in which the body is held erect, the two hands hanging at the sides; common to images of Jaina Tīrthaṅkaras. 277, XCVII

khaḍga. A sword; more specifically a sword with a broad blade. 253, XCIII

khaṭvāṅga. A club, the knob of which consists of a human skull. 284, XCIX

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khura. The lowermost molding of the *vedībandha* consisting of a plain horizontal band. 501, CLXXIII

kiṅkiṇī-jāla. An ornamental motif consisting of a net from which are suspended tinklers or bells. 56, XX

Kinnara. A semi-divine being, half human, half bird. 204, LXX

kirīṭa mukuṭa. A type of tall, cylindrical crown worn by Viṣṇu and other Gods. 419, CXXXVII

kīrttimukha. A motif consisting of a leonine head with bulging eyes, and a flat nose. 140, LVIII

kulah. A conical cap, probably of central Asian origin. 442, CL

kumārikā. A maiden.

kumbha. Literally, a pot; in architecture, the broad cyma molding at the base of the *vedībandha.* 501, CLXXIII

kūṭastambha. A miniature temple resting on a pillar or a similar ornamental motif.

lāñchana. A distinctive sign.

latā. In architecture, applied to projections on the superstructure of North Indian temples. 504, CLXXIV

Latina. A type of *śikhara* lacking the subsidiary clusters of *śikharas* surrounding or leaning against the main *śikhara.* 501, CLXXIII

madhyalatā. The central *latā* on the surface of a North Indian *śikhara.* 501, CLXXIII

makara. An ornamental motif, apparently developed from an alligator or a crocodile. 204, LXX

makara kuṇḍala. An earring in the shape of a *makara.* 386, CXXIII

Mālādharadeva. An angelic being carrying garlands in its hands.

maṇḍapa. A hall.

mandāraka. A projection in the center of the sill of a temple doorway, generally adorned with a floral motif. 384, CXXIII

mātuluṅga. See *bījapūraka.*

mithuna. In art, the representation of an amorous couple. 479, CLXVI

modaka. A sweet, shaped like a ball, much liked by Gaṇeśa. 463, CLVIII

nāgakesara. A tree bearing very fragrant flowers, Mesua ferrea Linn. 221, LXXIX

nāgaśākhā. A molding of the doorway surround utilising a motif constituted by the scaled body of a nāga or by several diminutive nāgas with intertwined tails. 413a, CXXXIV

nakula. A mongoose.

nandīpada. A taurine motif, resembling the impression of a bull's hoof. 4, II

Navagraha. A group of nine divinities consisting of the Sun (Ravi); the six planets, Soma (Moon), Maṅgala (Mars), Budha (Mercury), Bṛhaspati (Jupiter), Śukra (Venus), and Śani (Saturn); to whom are appended Rāhu, the Demon of the Eclipse, and Ketu, a deification of comets or meteors. 263, XCV

padma. A lotus.

padmalatā. A creeper mainly yielding lotus flowers. 56, XX

padmamūla. The bulbous root of a lotus plant. 214, LXXVI

padmāsana. A seated posture with both legs crossed, feet resting on the thighs. 406, CXXX

pañcāgnitapa. A penance done with five fires; it was performed by Pārvatī to win the hand of Śiva. 488, CLXIX

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pañcaratha. A surface endowed with five *rathas* or projections, as in a temple wall. 420, CXXXVIII

parikarma. The ornamental frame of an image. 433, CXLIII

paryaṅkāsana. A seated pose in which the two legs are suspended, the feet touching the ground. 128, LV

pāśa. A noose, lasso.

patralatā. A lotus rhizome. 125, LIII

patraśākhā. A molding of the doorway surround decorated with lotus scrolls. 436, CXLIV

pedyā. The vertical jambs of the doorway surround. 413, CXXXIV

Phaṁsanā. A type of pyramidal temple superstructure with a "wedge-shaped" outline.

pīḍhā. A horizontal slab, which, together with others, constitutes the fabric of a North Indian temple *śikhara.* 503, CLXXIII

piṅgalorddhakeśa. A coiffure in which the hair is dressed in short curls rising upwards from the head. 244, XC

pīṭha. A plinth, pedestal; in temple architecture, the member between the ground and the *vedībandha.*

prabhāvalī. A halo.

pradakṣiṇā. Circumambulation in a clockwise direction.

prākāra-vapra kuṇḍala. A square earring with coiled ends. 18, VII

pralambapādāsana. See *paryaṅkāsana.*

pūrṇa kumbha. See *ghaṭa pallava.*

pustaka. A book; in sculpture, generally shown as oblong in shape. 330, CVIII

ratnapātra. A tray with jewels.

rudrākṣa. A berry, Elaeocarpus Ganitrus.

rudrākṣamālā. A necklace or garland of *rudrākṣa* berries.

rūpaśākhā. A molding of the doorway surround decorated with human figures or amorous couples. 413a, CXXXIV

sakaccha. A mode of wearing the lower garment in which one end is passed between the legs and tucked in behind at the waist. 72, XXVII

śākhā. A molding of the doorway surround.

śakti. A spear. 129, LIV

śāla. A tree, Shorea robusta Gaertn. f. 110, XLVII

salilāntara. A recess between the *latās* of the *śikhara* and the *rathas* of the wall that serves to drain rainwater.

samabhaṅga. A posture in which the figure is shown without any flexions of the body. 252, XCII

samapādasthānaka. An erect, standing posture in which the weight of the body is thrown equally on both legs; same as *samabhaṅga.*

saṁghāṭī. A monastic robe, generally worn by the Buddha, that covers one or both shoulders. 210, LXXIII

śaṅkha. A conch; generally carried by Viṣṇu as one of his attributes.

sapta mātṛkā. A group of seven Mother Goddesses.

saptaratha. A surface, generally of a temple wall or of a pedestal, with seven projections. 277, XCVII

śārdūla. A mythical animal with leonine features.

śārdūla-vyāla. A *vyāla* with the head of a *śārdūla.*

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sarvato-bhadrikā pratimā. A quadruple image, the representation of a deity or deities being carved on all the four sides. 410, CXXXII

śikhā. A lock of hair on the cranium; in architecture, the finial of a temple.

śikhara. The superstructure of a temple, rising above the walls. 501, CLXXIII

siṁha-vyāla. A *vyāla* with the head of a lion.

śiraścakra. A circular ornament, worn at the back of the head. 223, LXXX

skandha. Literally, shoulder; in architecture, the top of the truncated temple superstructure on which rests the *grīvā* crowned by an *āmalasāraka.* 507, CLXXIV

śrīvatsa. An auspicious sign, of varying design, often decorating the chest of Viṣṇu and the Tīrthaṅkaras.

śrīvṛkṣa. In architecture, generally the outermost molding of a doorway surround decorated with a pattern resembling the stem of a palm tree or a design consisting of superimposed palmettes and flowers. 219, LXXVII

sruk. A type of ladle used for pouring oblations into the sacrificial fire.

sruva. A type of ladle used for pouring oblations into the sacrificial fire.

stambha. A pillar, column.

stambhaśākhā. A molding of the doorway surround decorated with a pilaster.

śukanāsā. An antefix placed on the *śikhara* of a temple, just above the *antarāla.* 508, CLXXIV

śūka-vyāla. A *vyāla* with the head of a parrot. 367, CXVI

śūrasenaka. An ornamental device shaped like a *candraśālā,* and generally located at the base of the *madhyalatā* or forming part of the *śūkanāsā.*

Surasundarī. A heavenly damsel; generally the name for female figures in various attitudes and postures adorning a temple. 333, CIX

tāṭaṅka cakra. A large earring, circular in shape. 227, LXXXII

ṭhakārikā. See *candraśalikā.*

toraṇa. A gateway.

tribhaṅga. A posture in which the body is flexed thrice. 465, CLIX

tri-ratha. A surface endowed with three *rathas,* or projections, as in a temple wall. 501, CLXXIII

triśūla. A trident. 241, LXXXVII

Udadhikumāra. A Divinity, generally carrying a pot and riding a *makara,* often represented on the sill of a North Indian temple doorframe. 264, XCV

udarabandha. An ornamental belt worn around the stomach. 463, CLVIII

udgama. A pediment, generally crowning a niche. 504, CLXXIV

udīcyaveśa. A term generally applied to the dress of the Sun God, when it consists of a tunic and boots. 253, XCIII

udumbara. A door sill. 264, XCV

upavīta. A sacred thread worn across the left shoulder and under the right arm. 246, XC

uraḥ-sūtra. An ornament, consisting of a pendant suspended on a string or chain, generally falling between the breasts. 441, CXLIX

ūrdhvajaṅghā. The upper section of a temple wall.

ūrṇā. A small, circular protuberance seen on the forehead of the Buddha just above the eyes. 103, XLV

urujālaka. An ornament, generally suspended in loops over the thighs. 333, CIX

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uṣṇiṣa. Literally, turban; generally applied to the cranial protuberance on the head of the Buddha; also the coping of a *vedikā.* 205, LXX

uttarīya. A shawl-like garment worn over or across the upper part of the body. 59, XXI

vāhana. A vehicle; generally applied to the animal mounts of the various divinities.

vajra. A thunderbolt; a weapon commonly represented with two transverse bolts. 415, CXXXVI

Valabhī. A type of temple superstructure imitating a barrel vaulted roof. 369, CXVI

valayapaṭṭikā. A molding decorated with a row of dentils, derived from the rafter ends of wooden architecture. 477, CLXIV

vanamālā. A large garland, reaching almost to the knees. 478, CLXV

varada mudrā. A gesture bestowing gifts—hand lowered, palm forward, fingers pointing downwards. 279, XCVIII

varaṇḍikā. An eave-cornice; the member intervening between the *jaṅghā* and the *śikhara* of a temple.

vedībandha. The podium; in temple walls, the member intervening between the *pīṭha* (plinth) and the *jaṅghā* (wall) and generally consisting of a group of four moldings, viz., *khura, kumbha, kalaśa* and *kapotāli.* 501, CLXXIII

vedikā. A railing.

veṇukośa. A projection of the superstructure, immediately above the corners of the *jaṅghā* (wall), and decorated with *karṇāṇḍakas.* 501, CLXXIII

Vidyādhara. An angelic being, human in form, and without wings; he is generally shown flying above the principal deity of a sculptural grouping, carrying garlands, casting flowers etc. 406, CXXX

vīṇā. A lute. 245, LXXXIX

viśvapadma. A cosmic lotus; a large elaborate lotus. 214, LXXVI

vṛksa-devatā. A Divinity of a tree; a dryad. 207, LXXI

vṛkṣakā. A name applied to the woman-and-tree motif. 306, CVI

vyāla. A mythical composite animal, of leonine form but often endowed with wings and possessing the heads of a large variety of animals and birds. 367, CXVI

yaṣṭi. The staff or post projecting from the top of a stupa. 75, XXIX

yogapaṭṭa. A piece of cloth tied around the legs in order to support the lifted knees. 241, LXXXVII

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LIST OF SITES

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Gaya

MADHYA PRADESH

Chhatarpur District

Khajuraho

Rewa District

Gurgi
Rewa

Satna District

Bharhut
Bhumara
Jaso
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UTTAR PRADESH

Allahabad District

Allahabad
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Arail
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Unchdih

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Almora

Banda District

Banda
Chitrakut

Bulandshahr District

Ahar

Farrukhabad District

Kanauj

Jaunpur District

Jaunpur

Mathura District

Mathura

Mirzapur District

Mirzapur

Pratapgarh District

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Manikpur
Pratapgarh

Varanasi District

Banaras
Sarnath

WEST PAKISTAN

No record of specific find spots.

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PLATES

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1 Abacus of a monumental pillar. Allahabad, Allahabad District, U.P., 3rd century B.C.; ht. 1.160 m.

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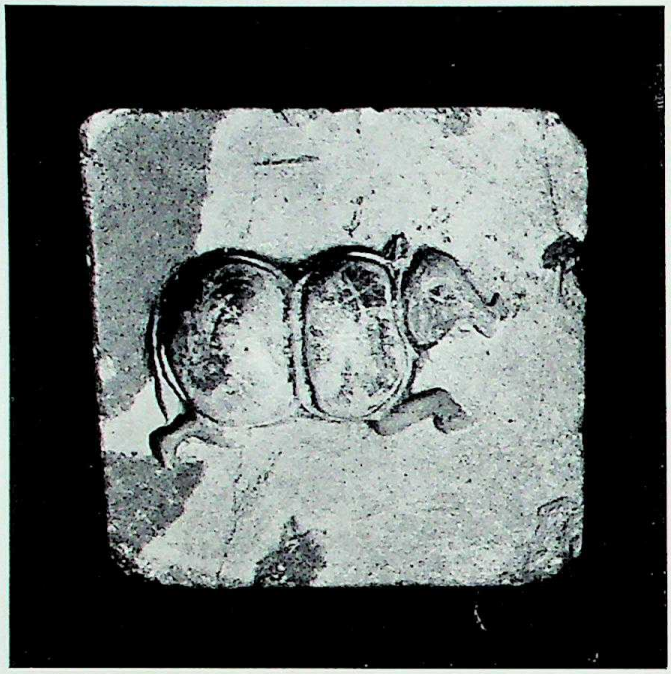
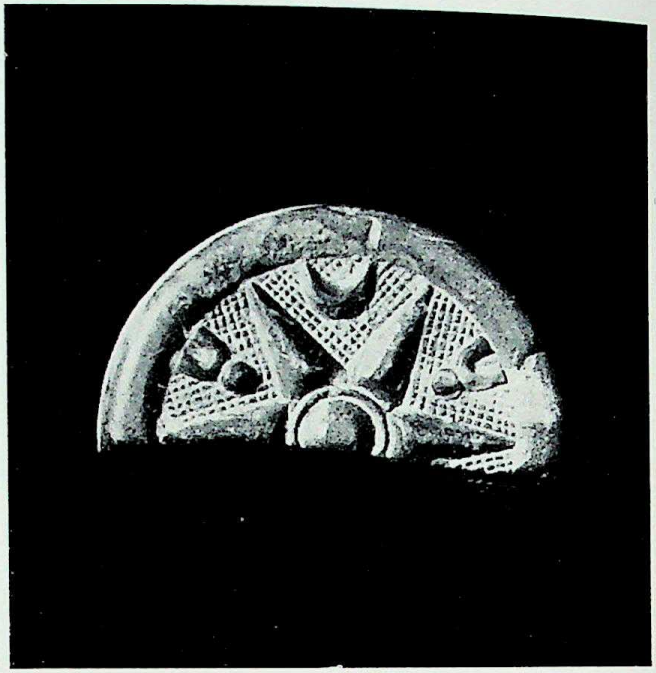
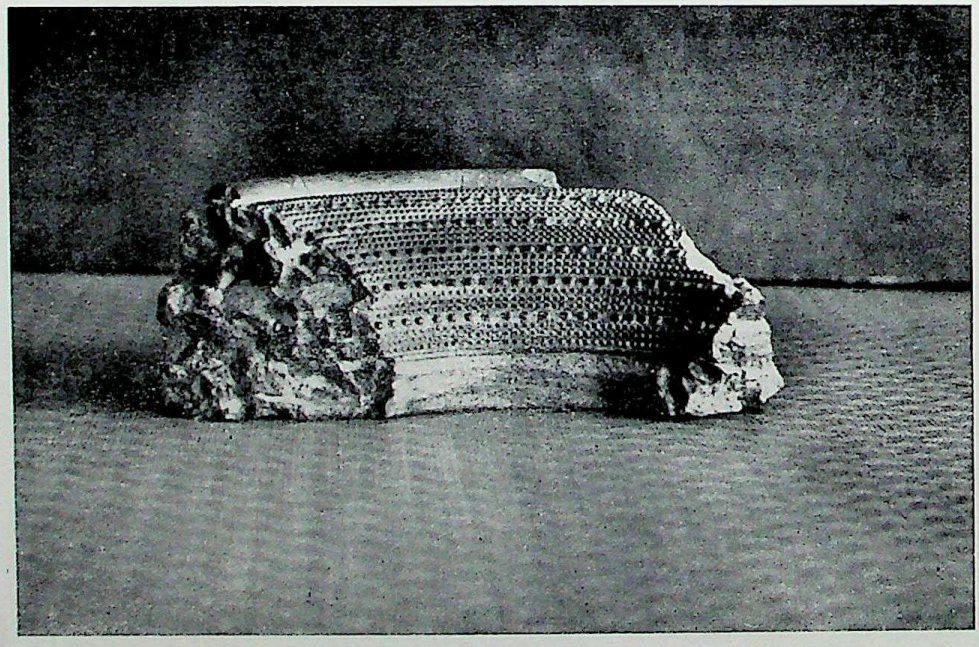


3 Seal. Bhita, Allahabad District, U.P., *c.* 3rd century B.C.; .066 × .063 m.



4 Fragment of a stone disc. Bhita, Allahabad District, U.P., *c.* 3rd century B.C.; .035 m.



5 Fragment of a stone disc. Jhusi, Allahabad District, U.P., *c.* 3rd century B.C.; .065 m.

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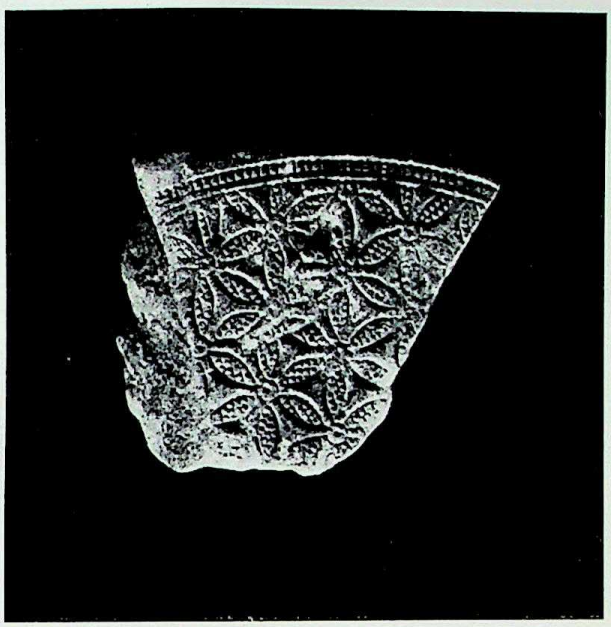
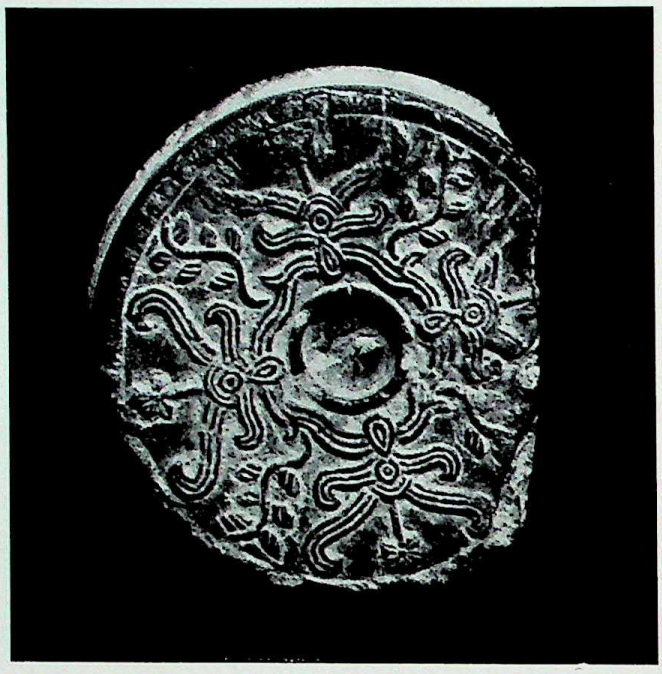


6 Fragment of a stone disc. Kara, Allahabad District, U.P., *c.* 3rd century B.C.; .045 m.

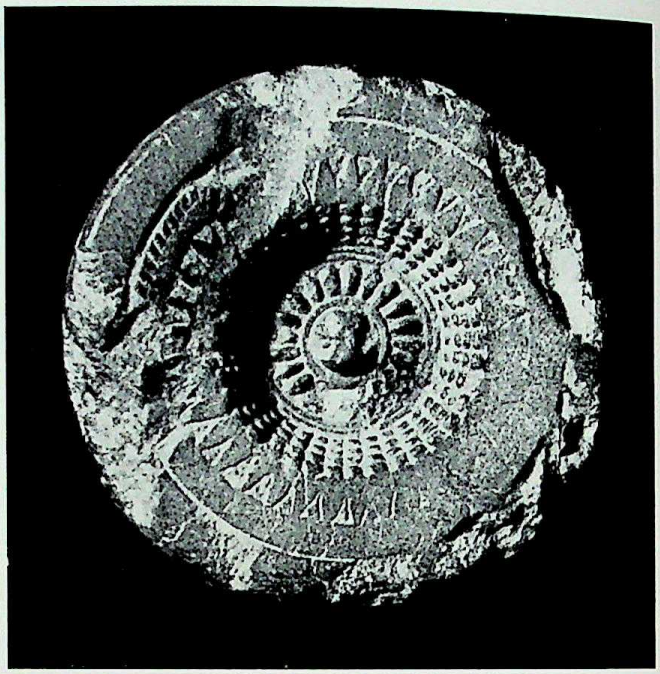
7 Plaque with Mother Goddess and consort. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .036 × .034 m.

8 Fragment of a jeweller's mold. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .058 × .034 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



9 Stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; Grey stone, .049 m. diameter of base, .045 m. diameter of top.



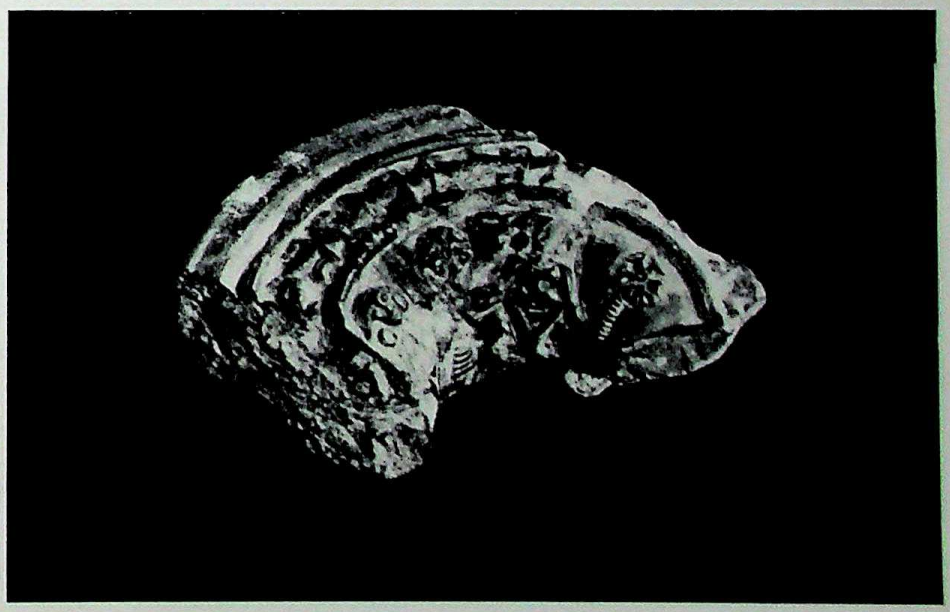
10 Stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .048 m. diameter.

11 Fragment of a stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .050 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

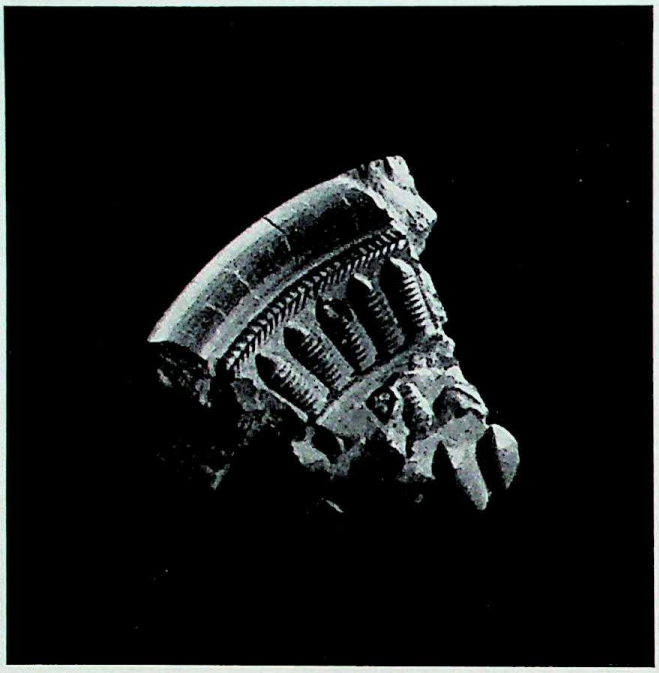
12 Fragment of a stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .060 m.

14 Fragment of a stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .043 m.

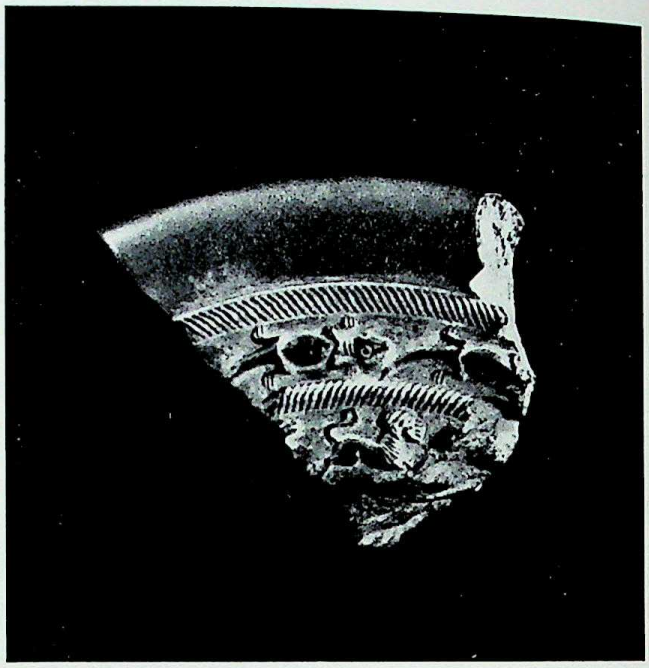


13 Fragment of a stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .063 m.

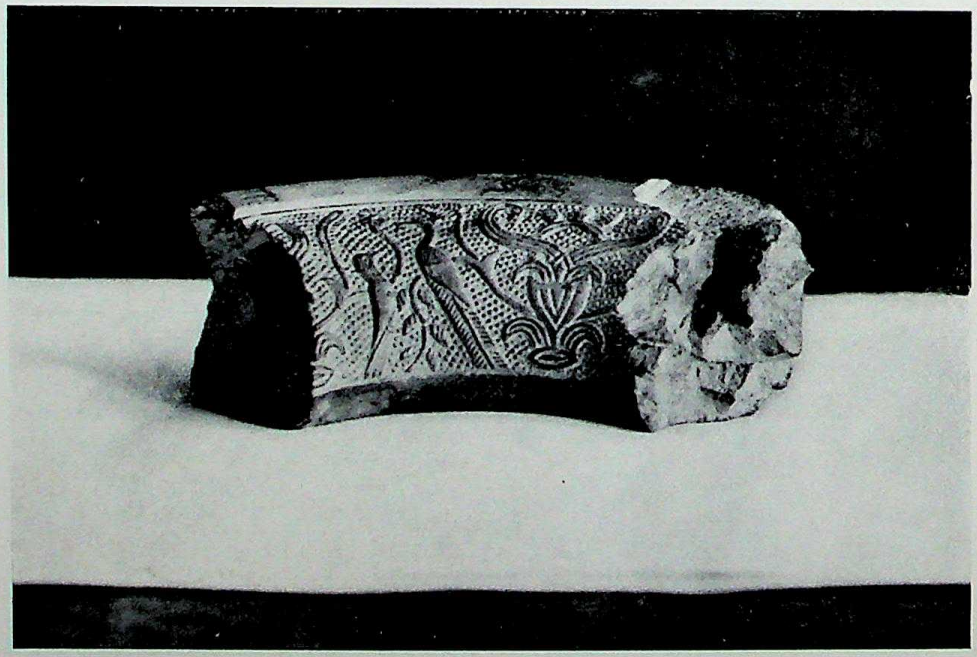
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



16 Fragment of a stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .030 m.



17 Fragment of a stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .038 m.



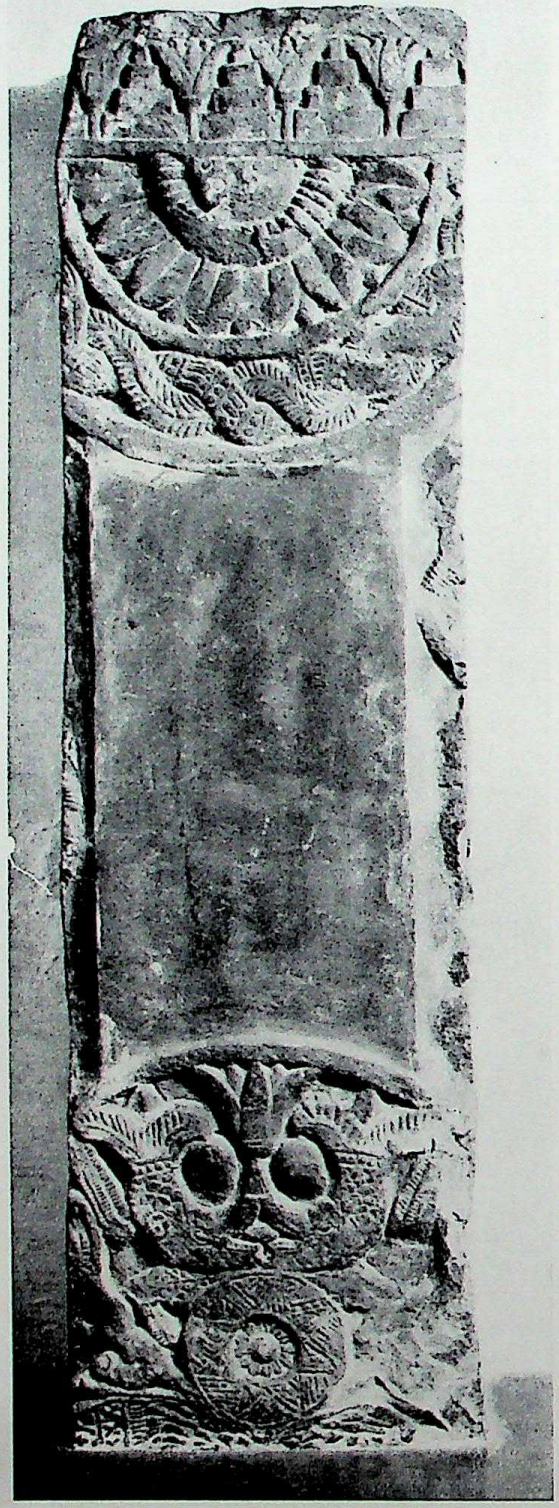
15 Fragment of a stone disc. Kausambi, Allahabad District, U.P., *c.* 3rd century B.C.; .060 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

18 Railing post with a Yakṣī image. Bharhut, Satna District, M.P., 2nd century B.C.; 1.560 × .290 m.

19 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; 1.190 × .540 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



20a Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .1.140 × .320 m.

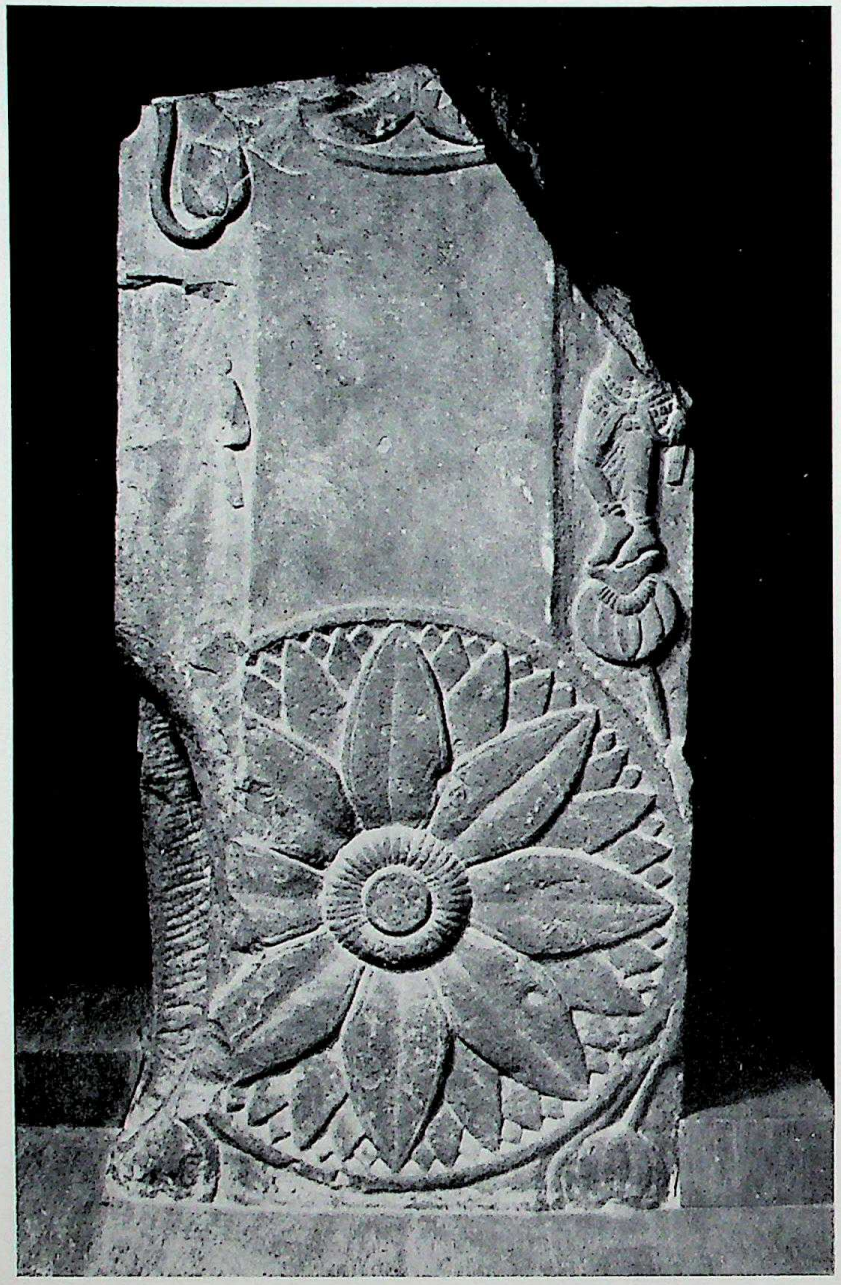
20b Detail of medallion.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

21 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; 1.400 × .310 m.

23 Railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .660 × .600 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



26 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; 1.090 × .545 m.

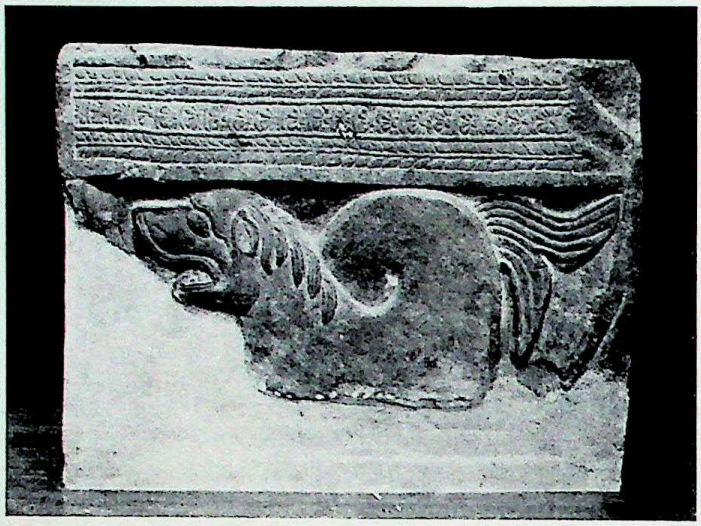
27 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .300 × .450 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

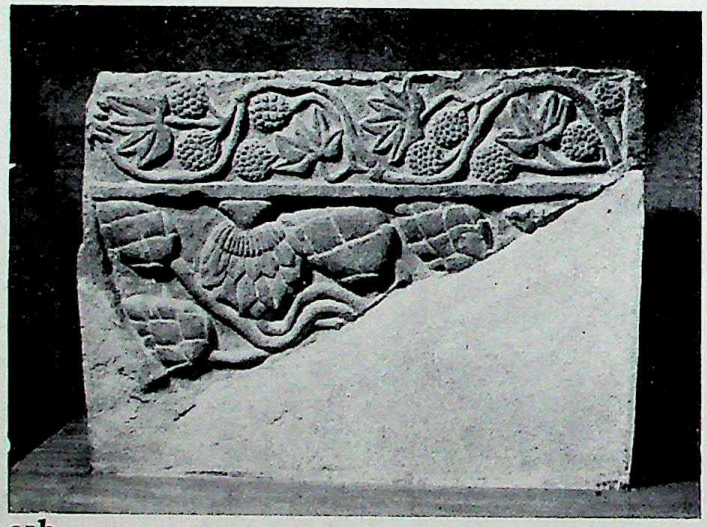
29 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .650 × .540 m.

30 Fragment of a railing post depicting the Sasa Jātaka. Bharhut, Satna District, M.P., 2nd century B.C.; .470 × .500 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



31a



31b

31a Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .290 × .490 m.

31b Reverse.

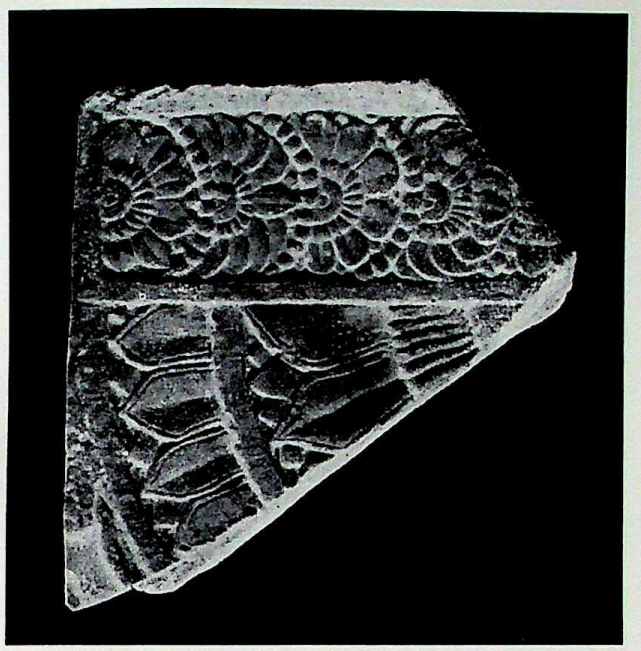
33

33 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .460 × .330 m.

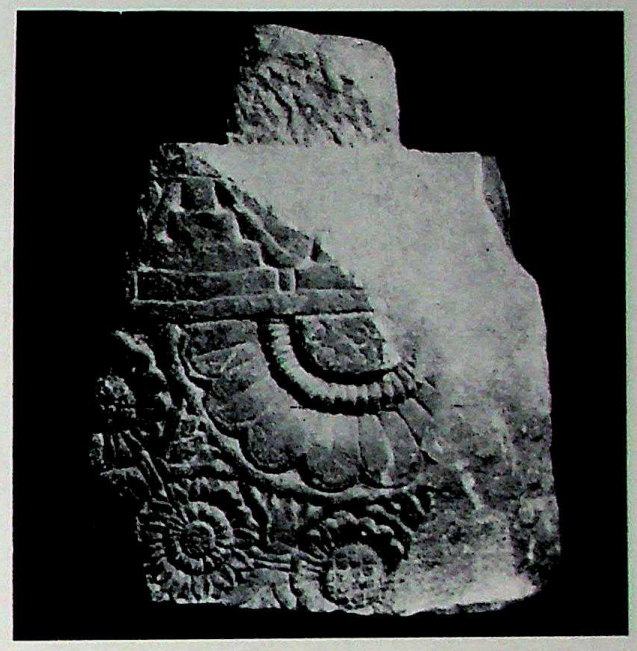
34

34 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .470 × .340 m.

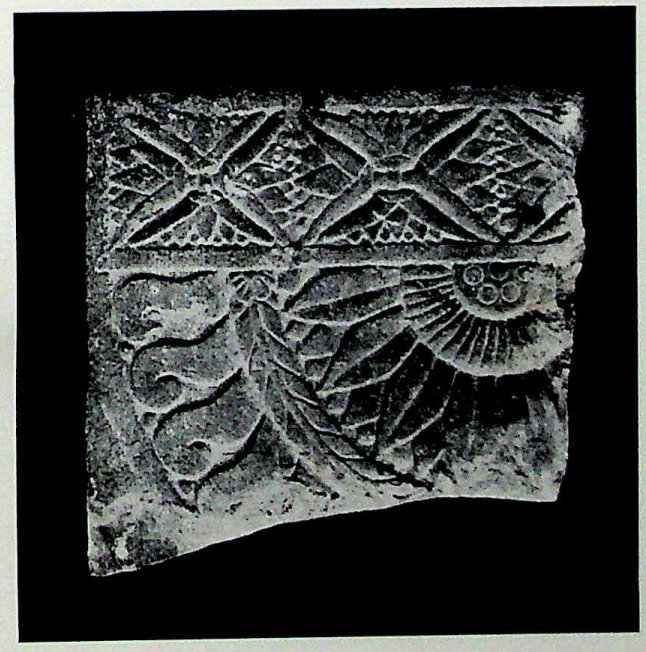
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



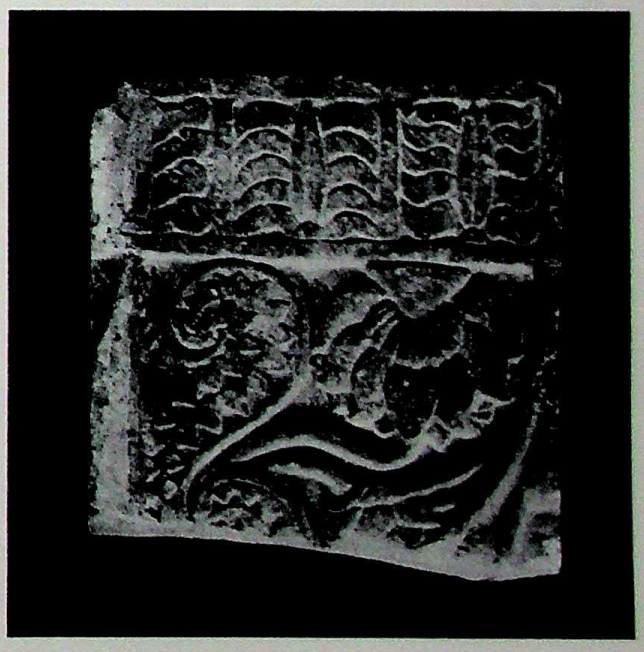
35 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .287 × .240 m.



37 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .345 × .300 m.

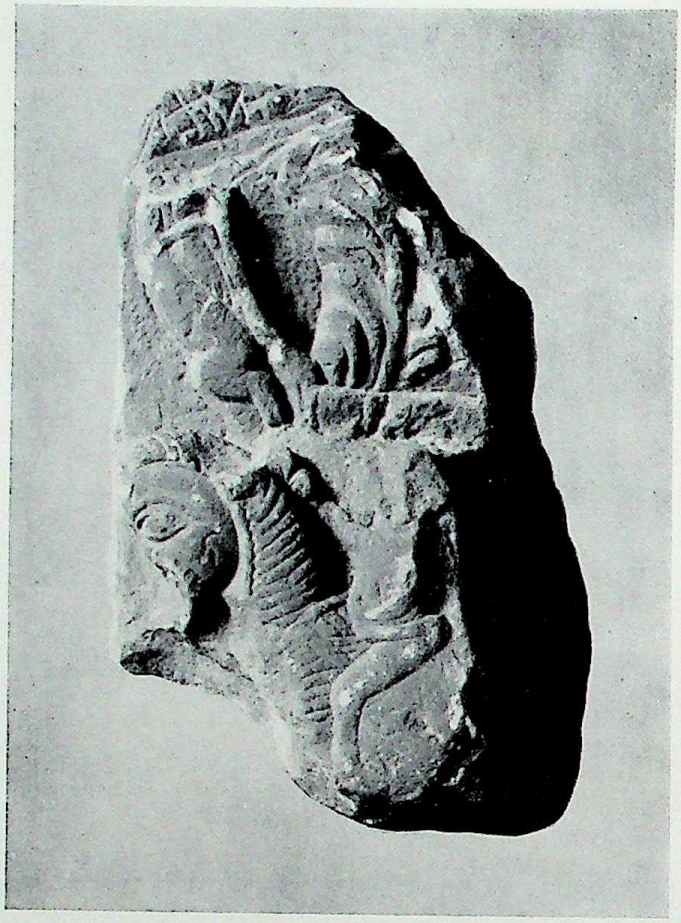


36a Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .300 × .301 m.

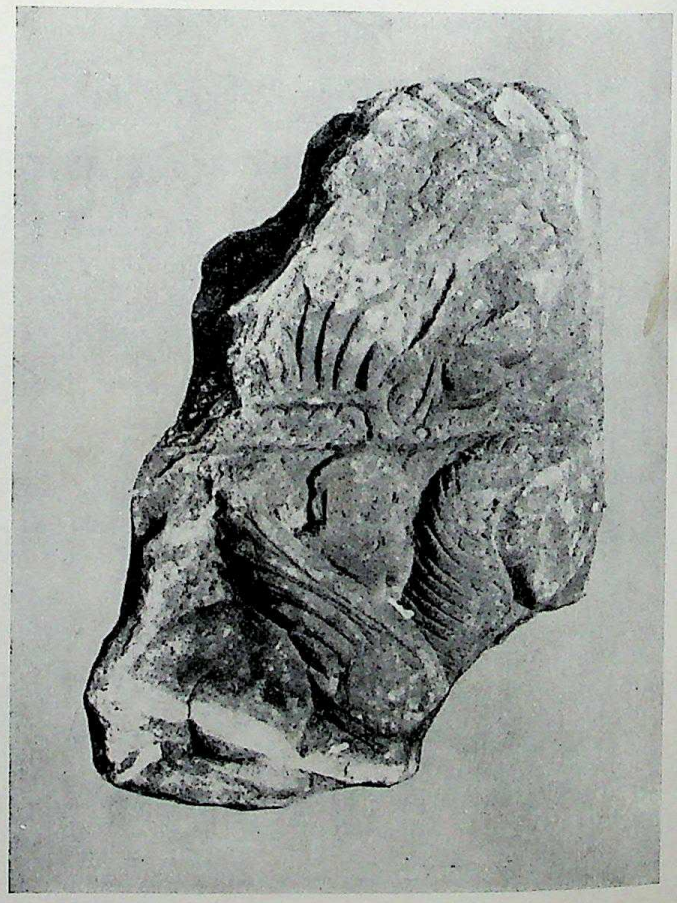


36b Reverse.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



38a Fragment of a capital. Bharhut, Satna District, M.P., 2nd century B.C.; .533 × .305 m.



38b Reverse.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

40a Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .650 × .580 m. See Pl. XVI for reverse.

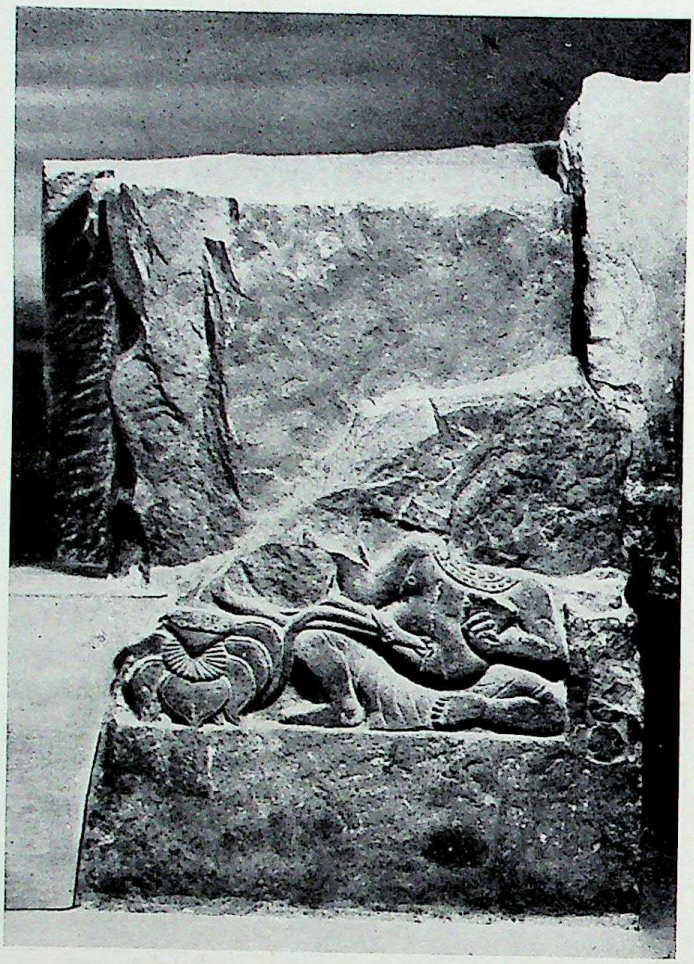
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

40b Reverse of 40a

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

41a Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .685 × .510 m. See Pl. XVIII for reverse.

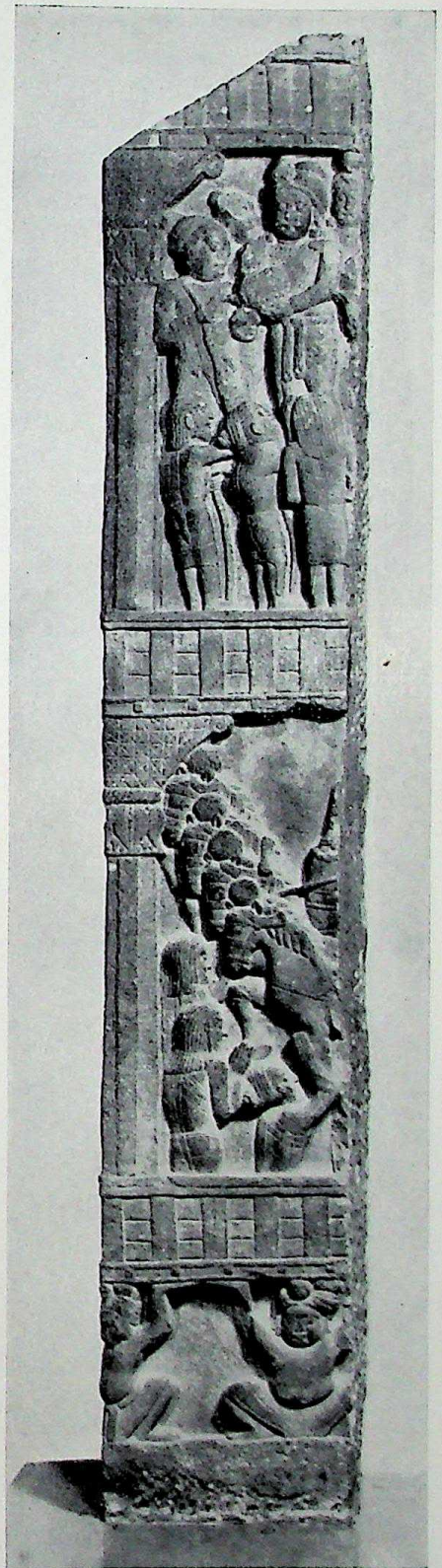
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



41b Reverse of 41a.

43 Fragment of a railing post. Bharhut, Satna District, M.P., 2nd century B.C.; .760 × .545 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

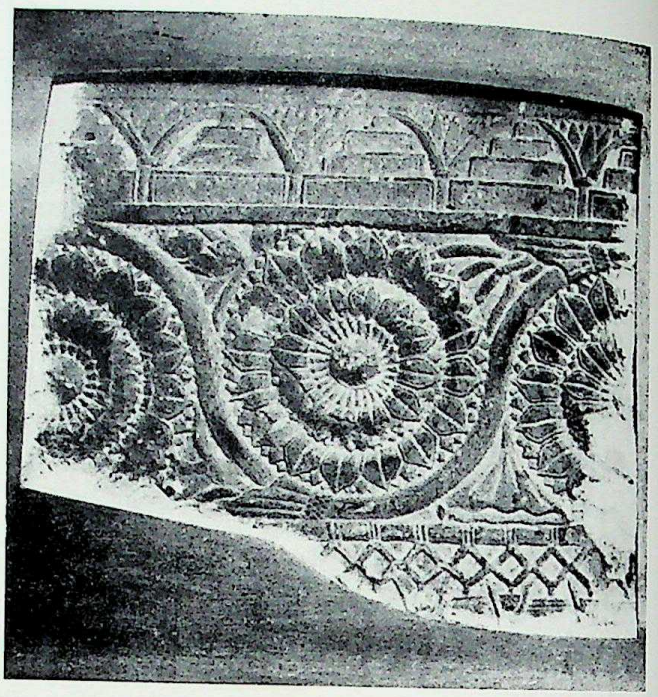


47a Fragment of a railing post depicting scenes from the Vessantara Jātaka. Bharhut, Satna District, M.P., 2nd century B.C.; 1.580 × .270 m.

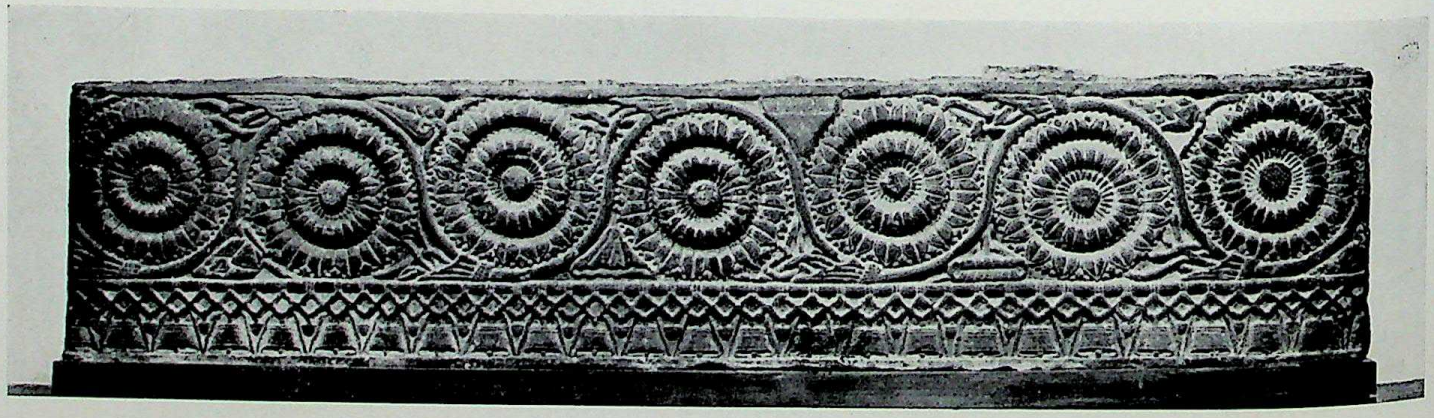
47b The left face.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

52 Fragment of a cross-bar with medallions. Bharhut, Satna District, M.P., 2nd century B.C.; .535 × .770 m.

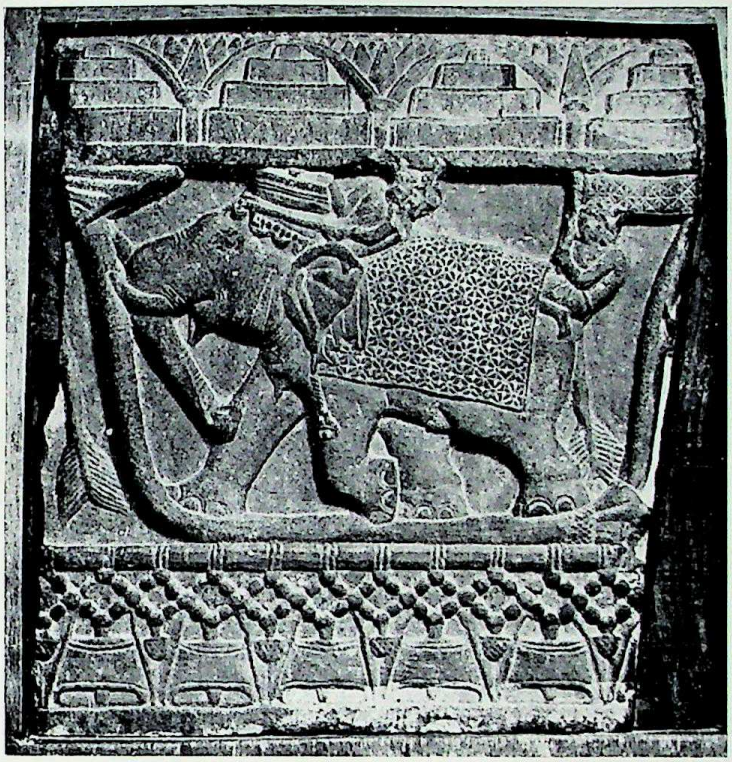


54 Fragment of the outer face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .550 × .510 m.

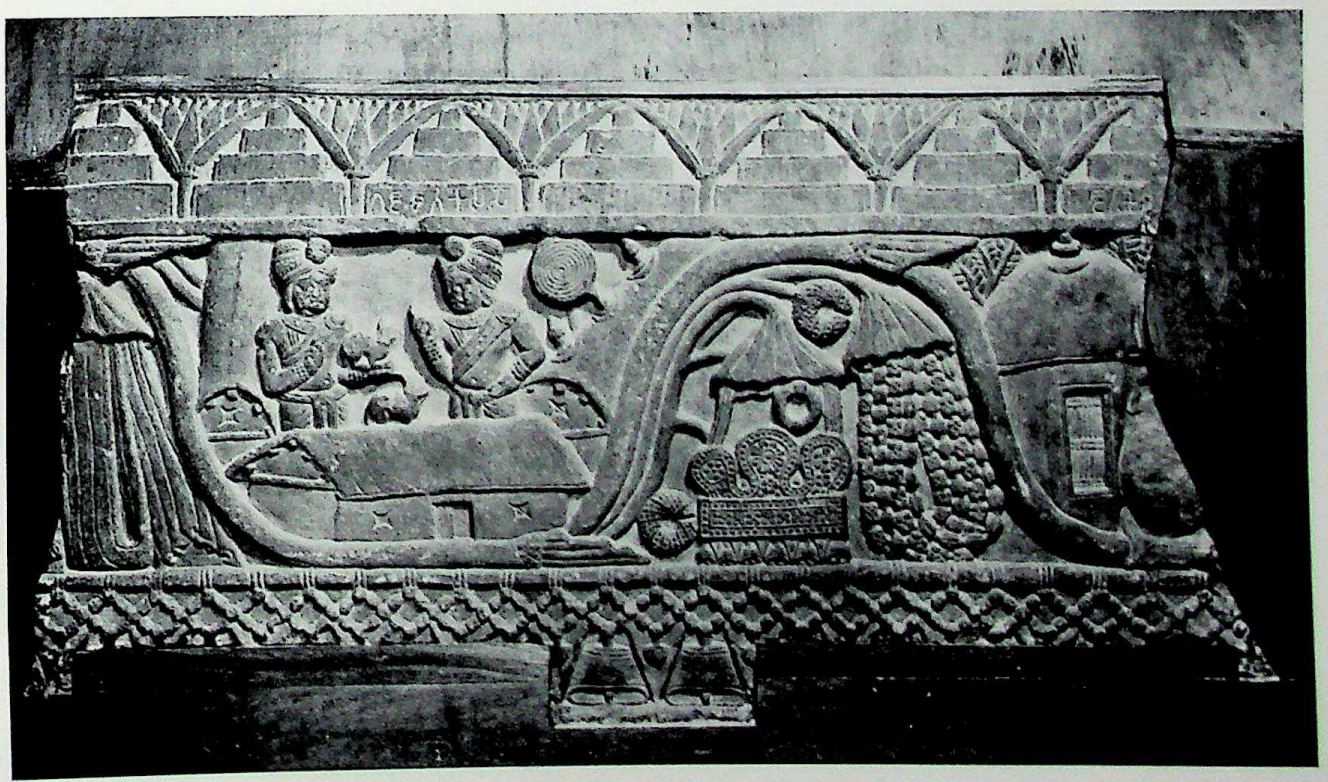


56 Fragment of the outer face of the coping. Bharhut Satna District, M.P., 2nd century B.C.; 1.690 × .360 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

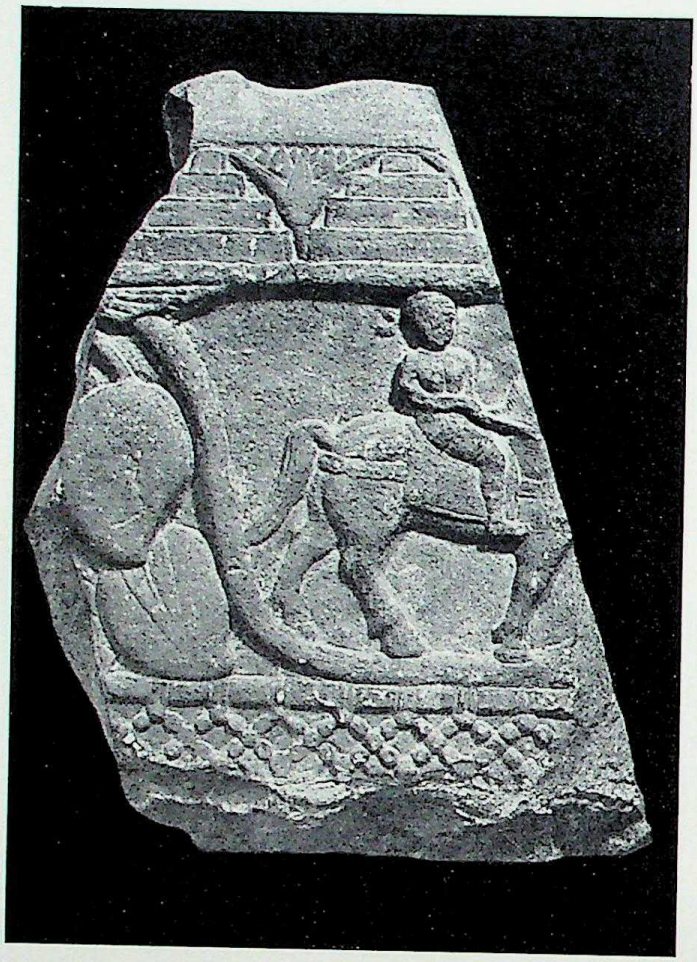


58 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .450 × .400 m.



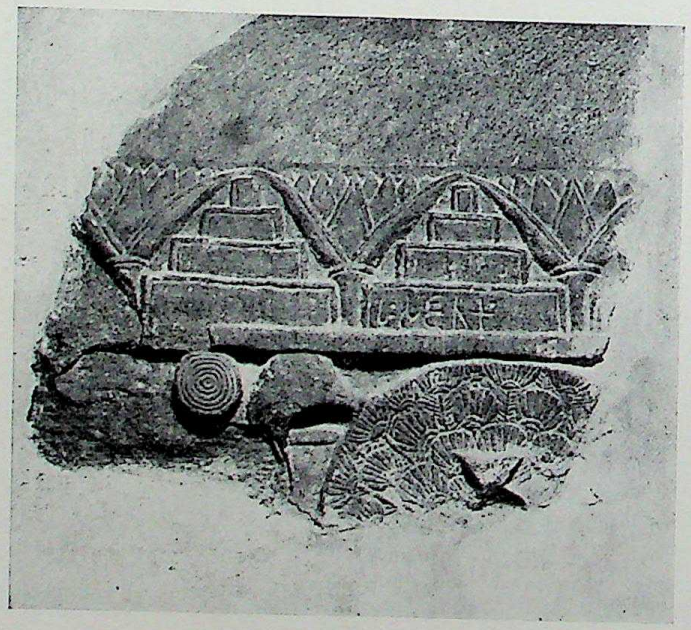
59 Fragment of the inner face of the coping with Jātaka scenes. Bharhut, Satna District, M.P., 2nd century B.C.; .914 × .508 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

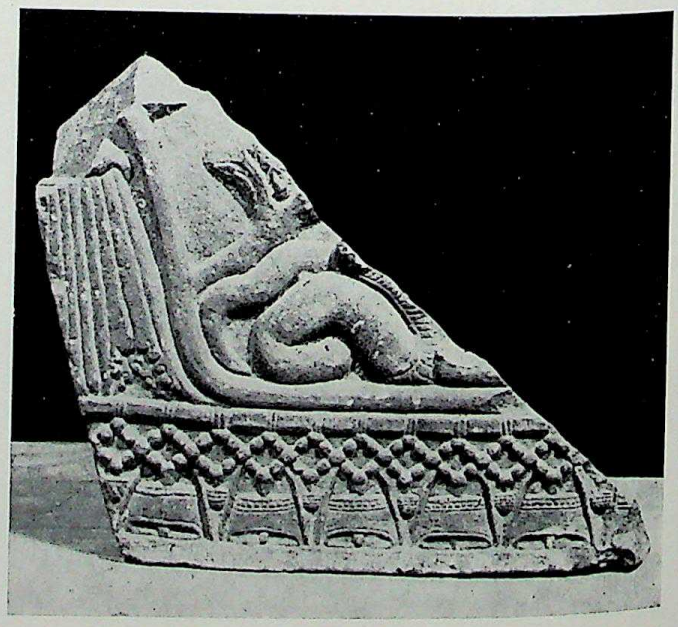


60 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .510 × .300 m.

63 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .550 × .530 m.

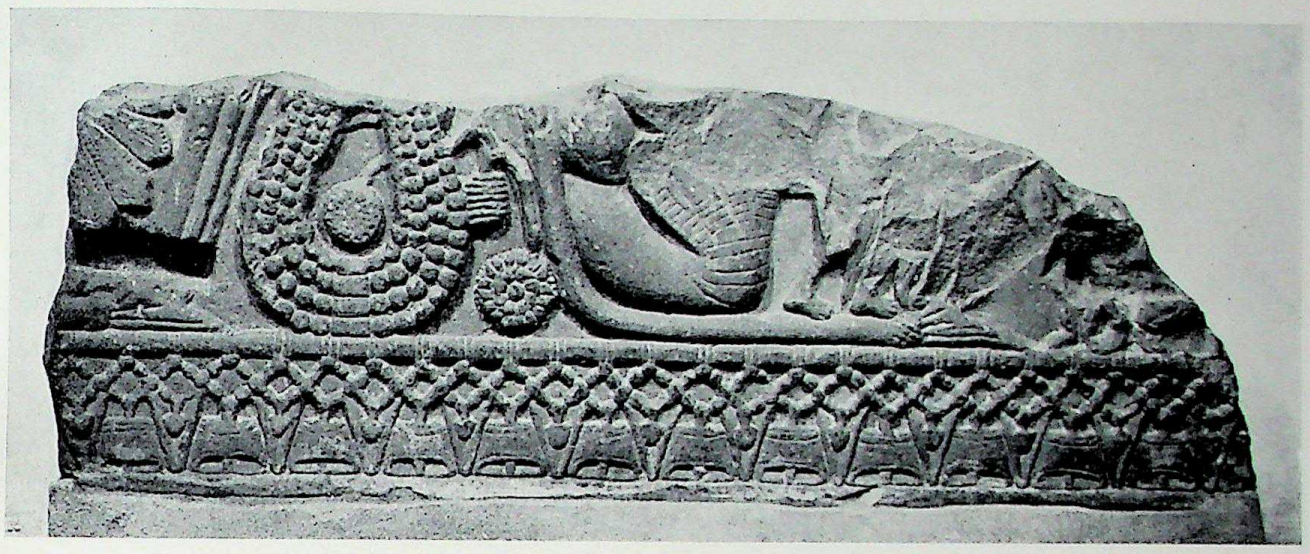


61 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .530 × .310 m.

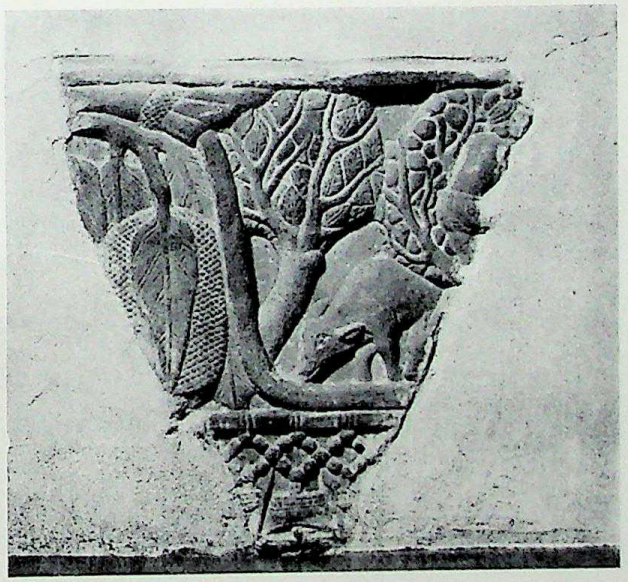


66 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .325 × .385 m.

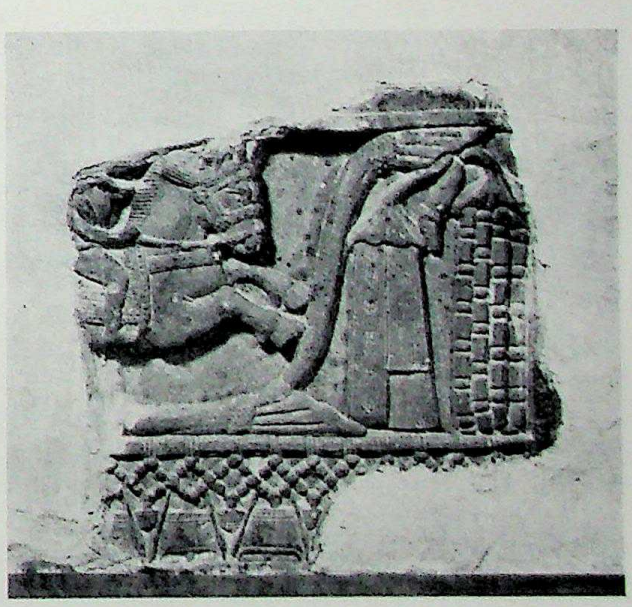
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



62 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .280 × .830 m.



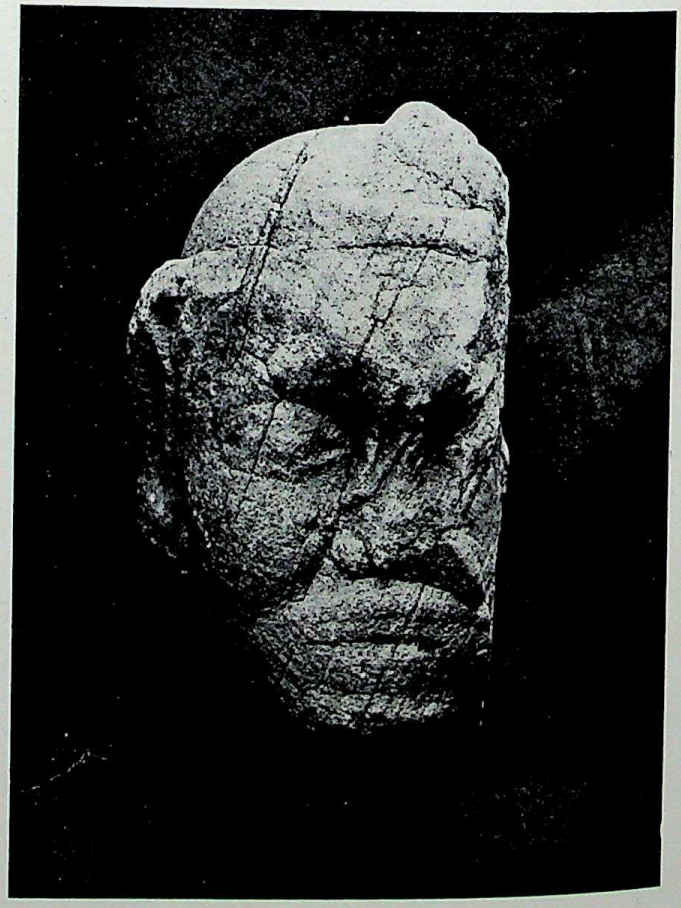
64 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .360 × .330 m.



65 Fragment of the inner face of the coping. Bharhut, Satna District, M.P., 2nd century B.C.; .380 × .350 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

67 Railing post with a Yakṣa figure. Bhita, Allahabad District, U.P., 1st century B.C.; .530 × .210 m.

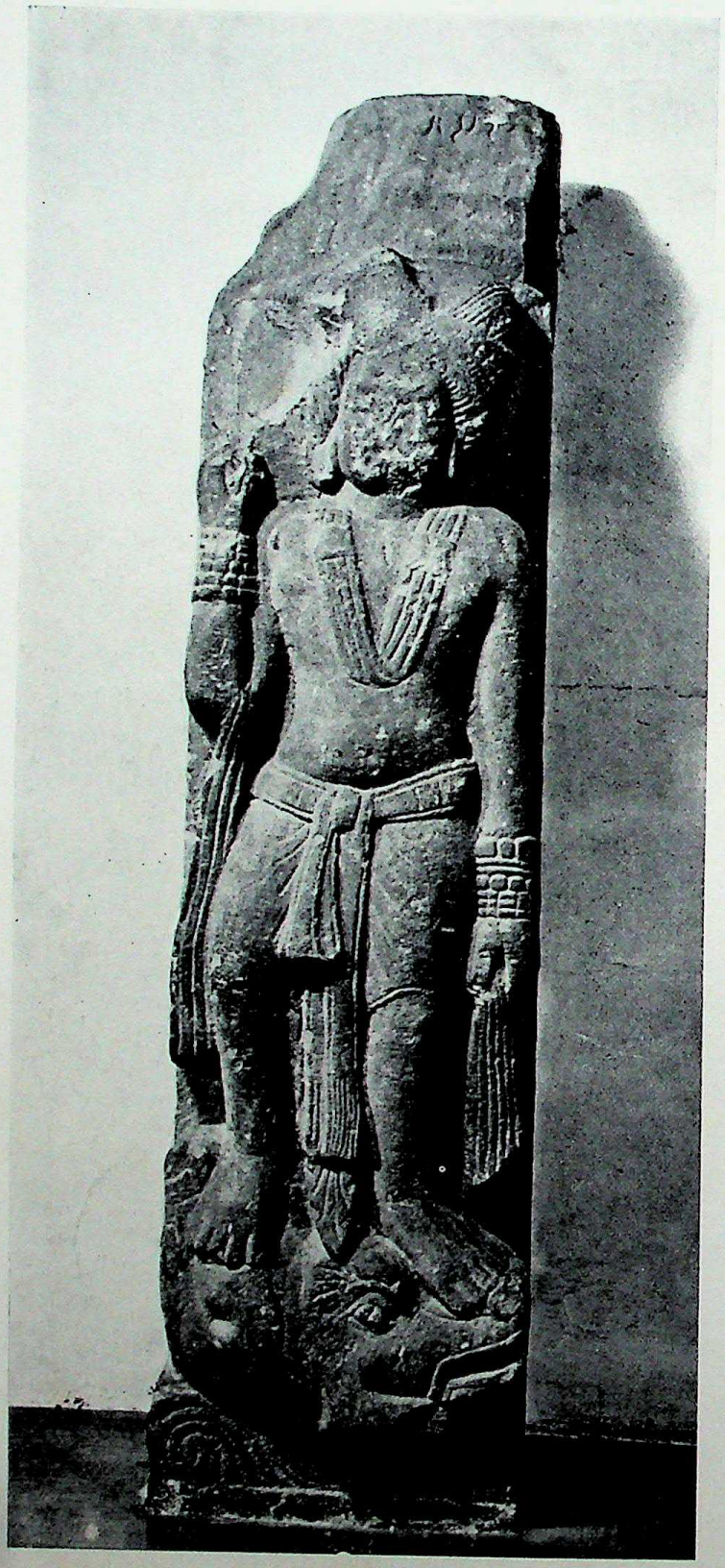


68 Yakṣa head. Bhita, Allahabad District, U.P., *c.* 2nd century B.C.; ht. .440 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

69 Fragment of a *toraṇa* architrave. Bhita, Allahabad District, U.P., *c.* 1st century B.C.; .290 × .480 m.

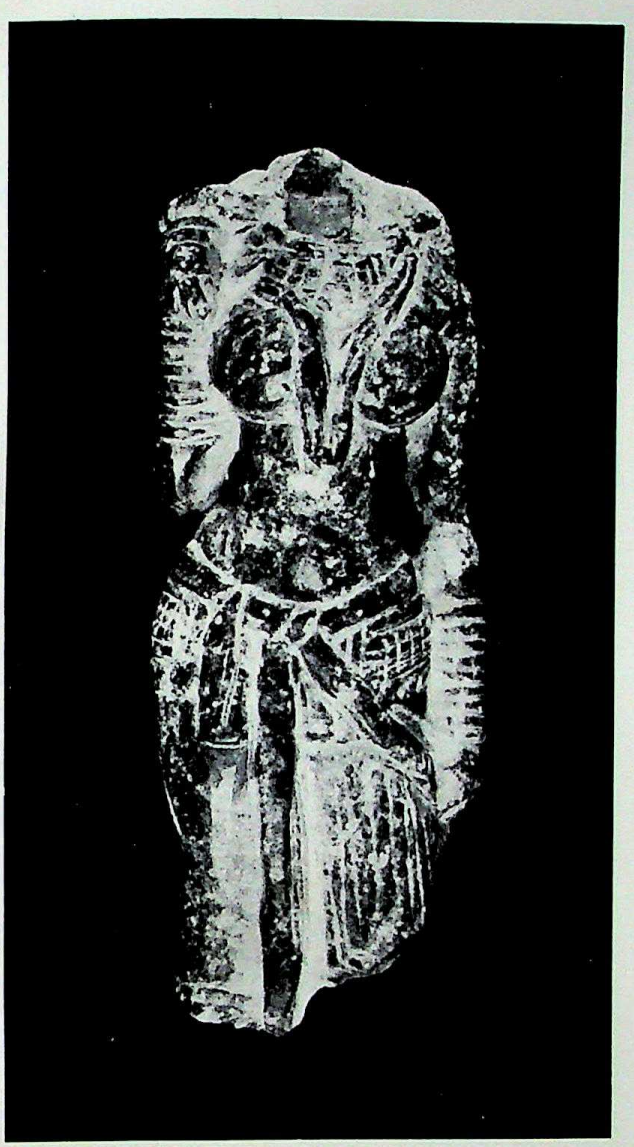
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



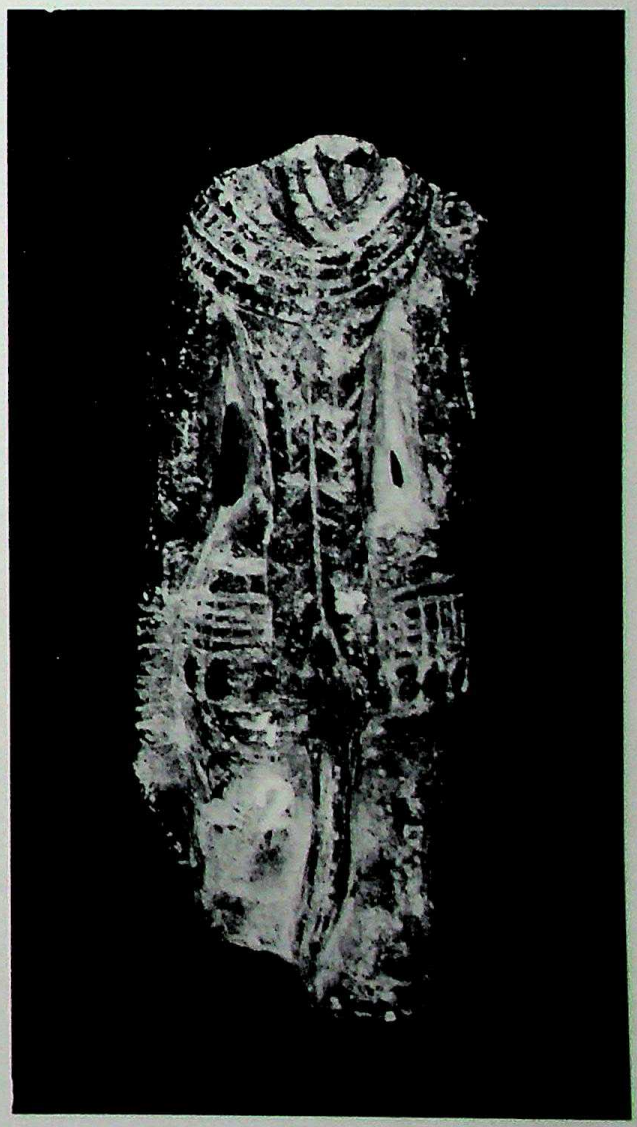
70 Railing post with a Yakṣa. Kausambi, Allahabad District, U.P., late 2nd century B.C.; .880 × .220m.

71 Railing post with a Yakṣa. Kausambi, Allahabad District, U.P., late 2nd century B.C.; .910 × .200 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

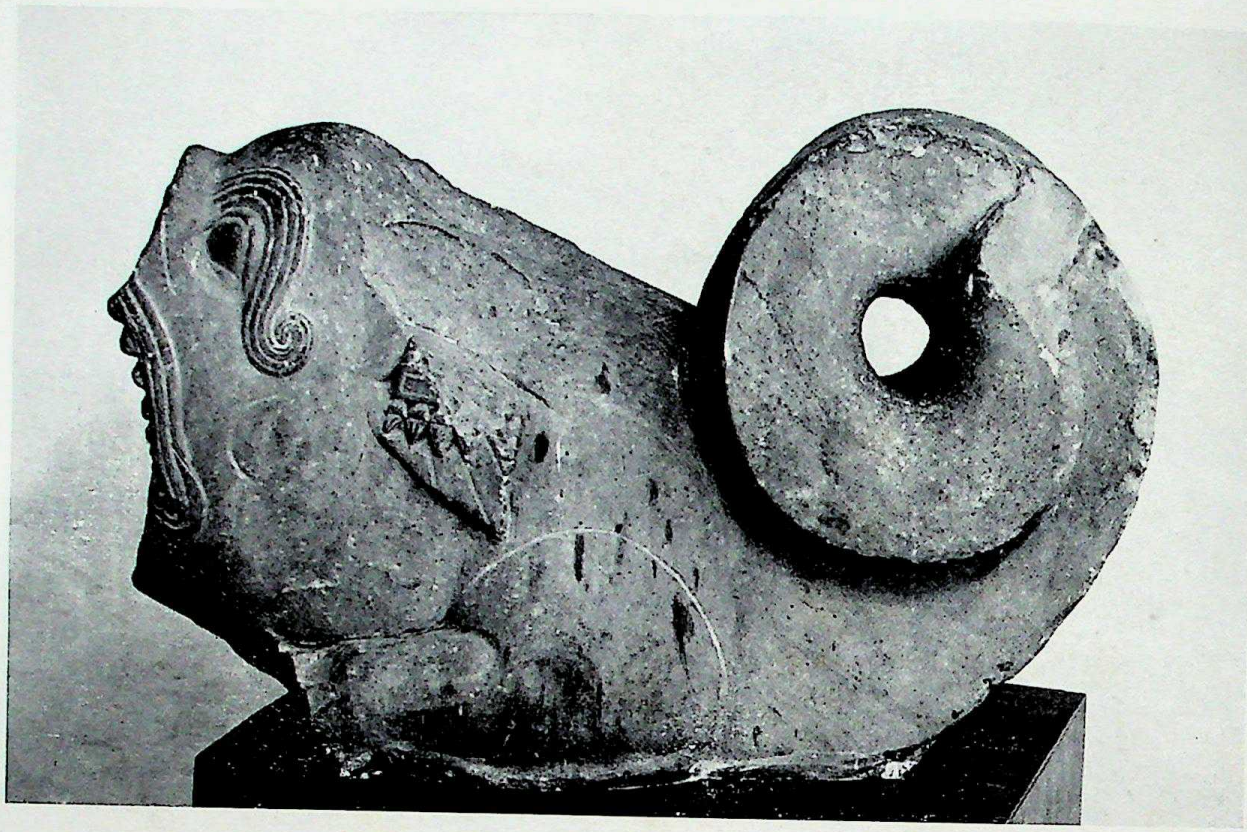


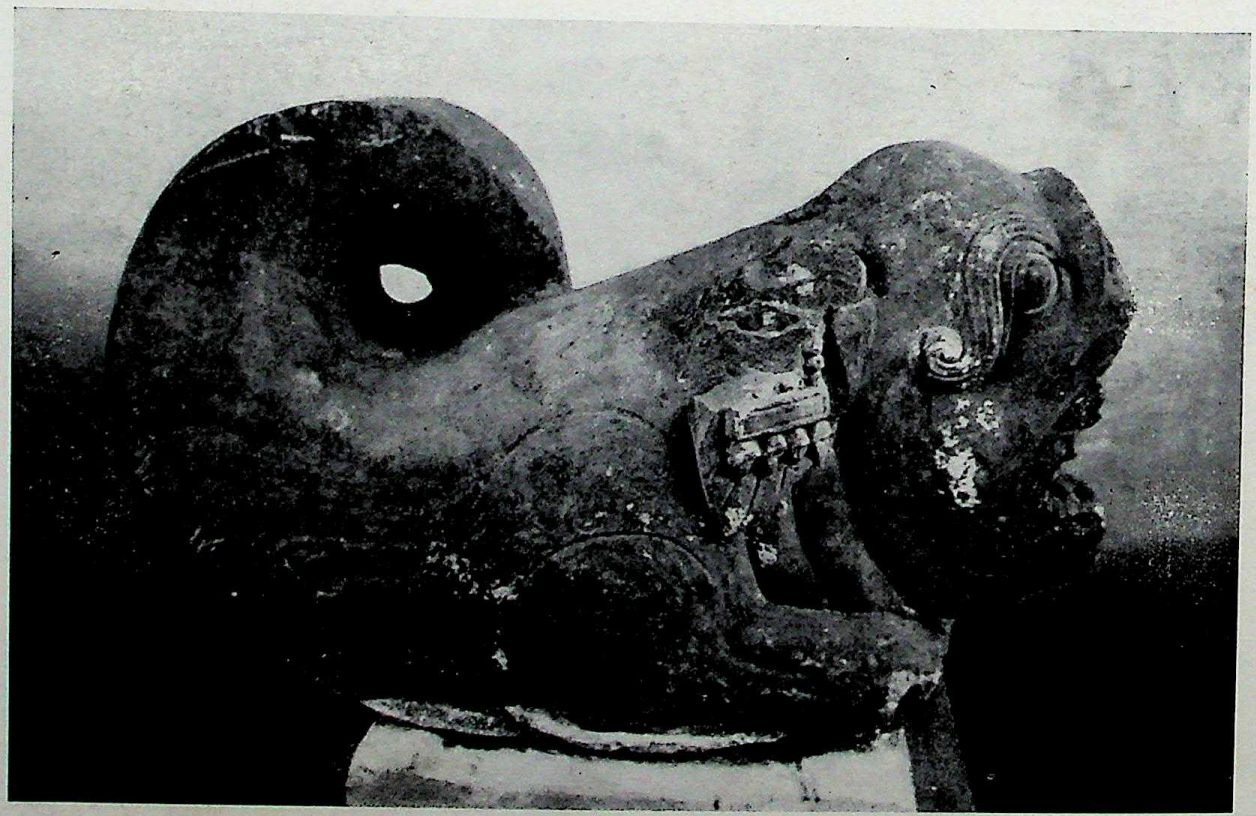
72a Standing Yakṣī. Kausambi, Allahabad District, U.P., *c.* 2nd-1st centuries B.C.; ht. .100 m.



72b Reverse.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh





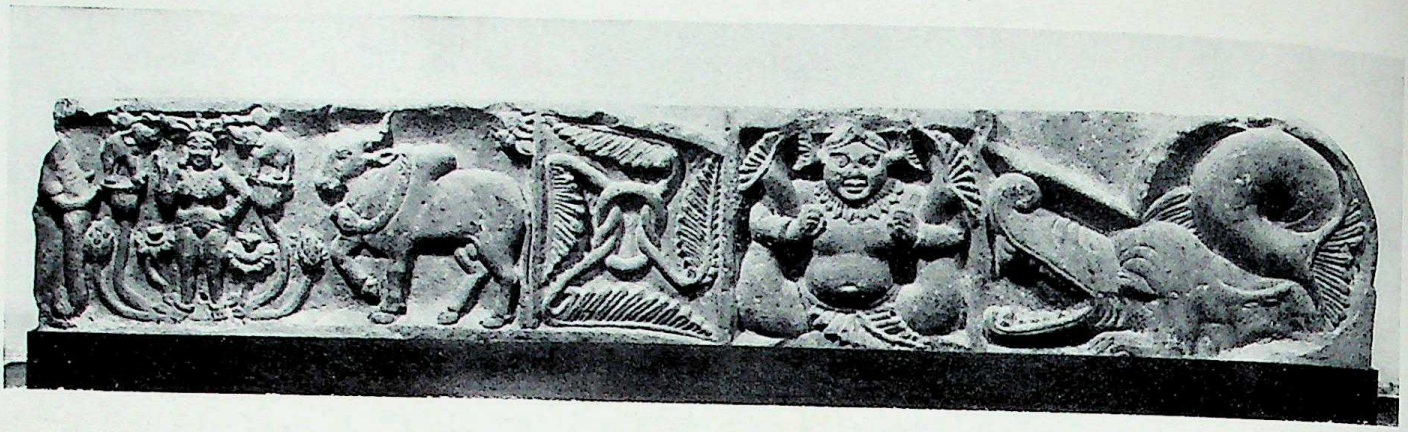
73 Fragment of a *makara* capital. Kausambi, Allahabad District, U.P., 2nd century B.C.; .420 × .670 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

74 Fragment of a railing post. Kausambi, Allahabad District, U.P., *c.* 2nd-1st centuries B.C.; .210 × .180 m.

75 Fragment of a corner Post. Kausambi, Allahabad District, U.P., 2nd century B.C.; .600 × .150 m.

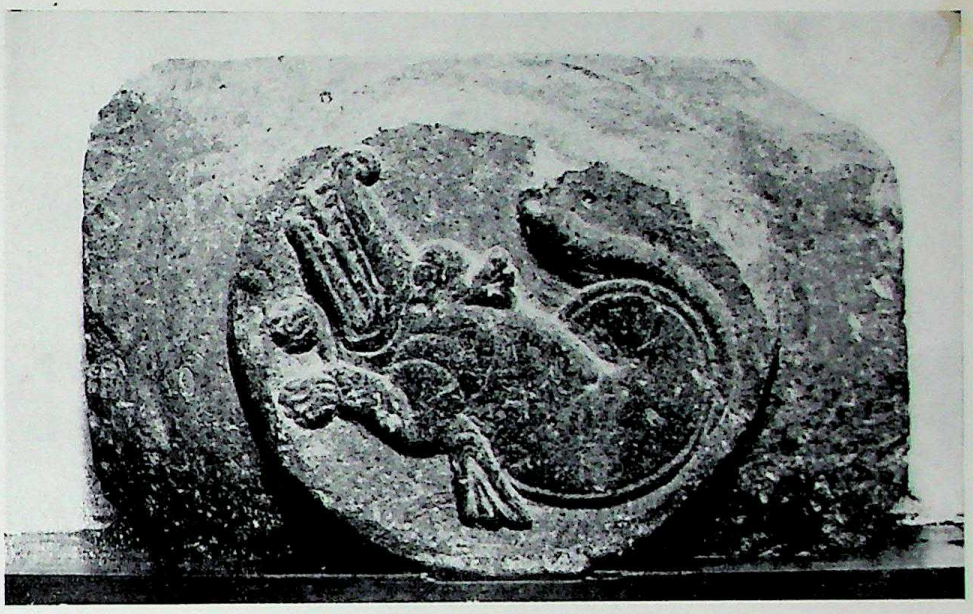
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



77a Fragment of a *toraṇa* architrave. Kausambi, Allahabad District, U.P., 1st century B.C.; .260 × 1.400 m.

77b Detail showing Gajalakṣmī and bull.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



76 Fragment of a cross-bar. Kausambi, Allahabad District, 2nd century B.C.; .260 × .410 m.

78 Fragment of a *vedikā* coping. Kausambi, Allahabad District, U.P., 2nd century B.C.; .230 × .670 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

79b

79a and b Corner post of a railing with Yakṣa figures. Nagod, Satna District, M.P., late 2nd century B.C.; .630 × .180 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

81 Fragment of a lion. Provenance unknown, *c.* 2nd century B.C.; .240 × .400 m.

84 Head of a Nāga image. Jhusi, Allahabad District, U.P., *c.* 2nd century A.D.; ht. .290 m.

83 Head of a Yakṣa. Bhita, Allahabad District, U.P., *c.* 2nd century A.D.; ht. .110 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

80a Headless Yakṣa. Pratapgarh, Pratapgarh District, U.P., 2nd century B.C.; 1.150 × .440 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

80b Reverse.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

82 Torso of a Buddha image. Bhita, Allahabad District, U.P., *c.* 2nd century A.D.; .540 × .400 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

85 Standing Bodhisattva dedicated by Buddhamitrā. Kausambi, Allahabad District, U.P., dated *anno* 2, perhaps A.D. 80; 1.120 × .420 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

88a Caturmukha Liṅga. Kausambi, Allahabad District, U.P., *c.* 2nd century A.D.; ht. 1.435 m.

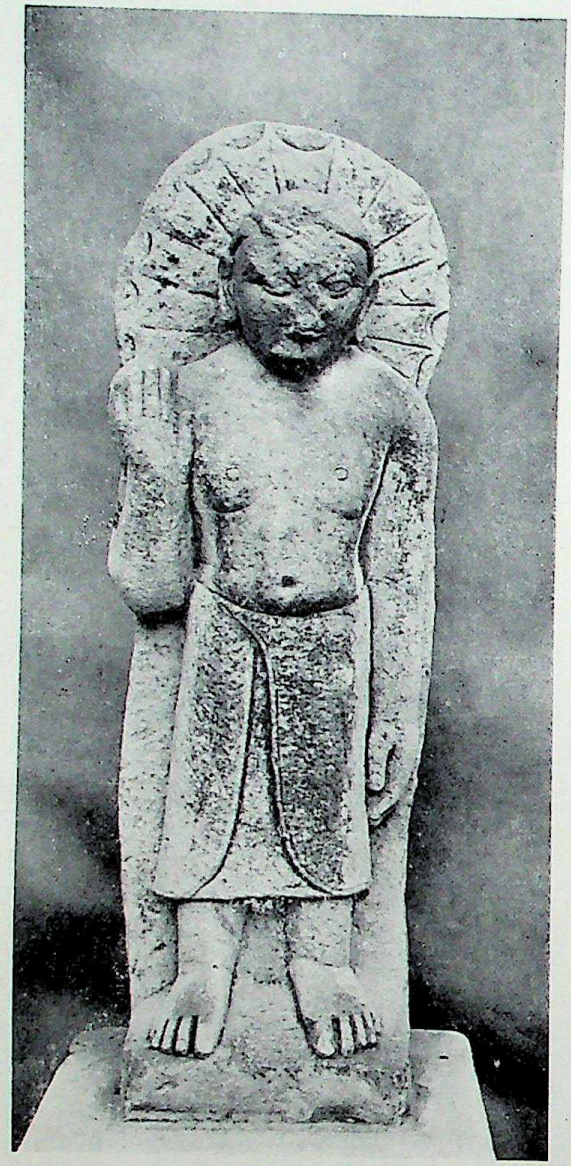
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

88b Detail of front face.

88c Detail of face to left.

88d Detail of damaged face.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

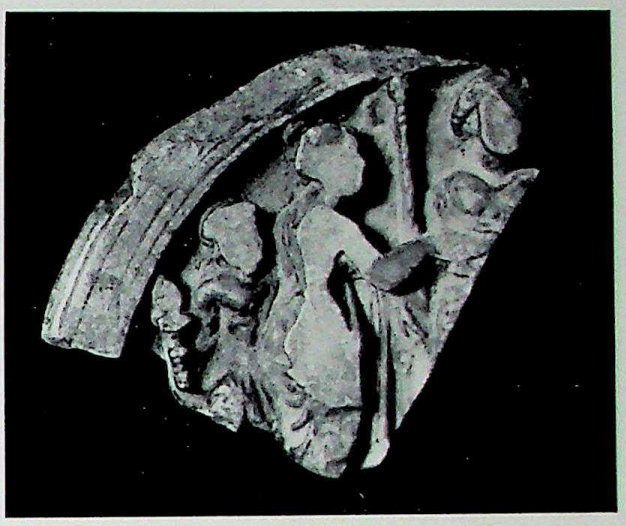


86 Standing Buddhist monk(?). Kausambi, Allahabad District, U.P., *c.* 2nd-3rd centuries A.D.; .680 × .200 m.

87 Seated Yakṣa. Kausambi, Allahabad District. U.P., *c.* 1st century A.D.; 1.380 × .620 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

89 Fragment of a Buddha image. Kausambi, Allahabad District, U.P., dated *anno* 83, perhaps A.D. 161; .210 × .182 m.



90 Fragment of a cosmetic tray. Kausambi, Allahabad District, U.P., *c.* 1st-2nd centuries A.D.; .058 m.

91 Bust of a Bodhisattva image. Mathura, Mathura District, U.P., 2nd century A.D.; ht. .180 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

92 Male head. Mathura, Mathura District, U.P., *c.* 2nd century A.D.; ht. .160 m.

96 Fragmentary bust of a woman. Mathura, Mathura District, U.P., *c.* 2nd century A.D.; .210 × .180 m.

93 Male head. Mathura, Mathura District, U.P., *c.* 2nd century A.D.; .100 m.

94 Jina head. Mathura, Mathura District, U.P., *c.* 2nd century A.D.; .110 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

98 Standing Buddha. West Pakistan (ancient Gandhāra), *c.* 2nd century A.D.; .457 × .203 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

102 Seated Buddha. West Pakistan (ancient Gandhāra), *c.* 2nd century A.D.; .500 × .250 m.

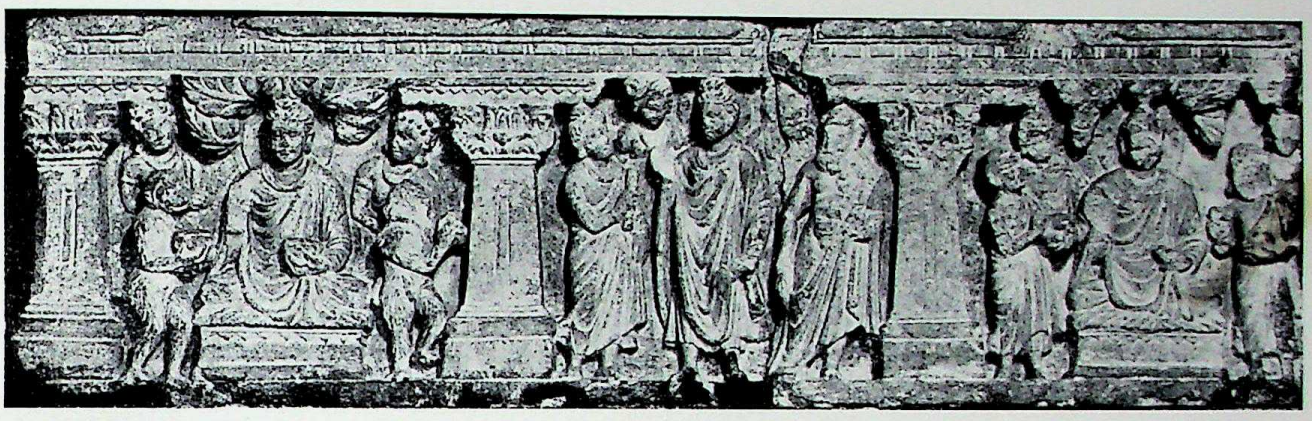
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

103 Seated Buddha. West Pakistan (ancient Gandhāra), 2nd century A.D.; .570 × .280 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

107 The Bodhisattva Maitreya. West Pakistan (ancient Gandhāra), *c.* 2nd century A.D.; .840 × .310 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

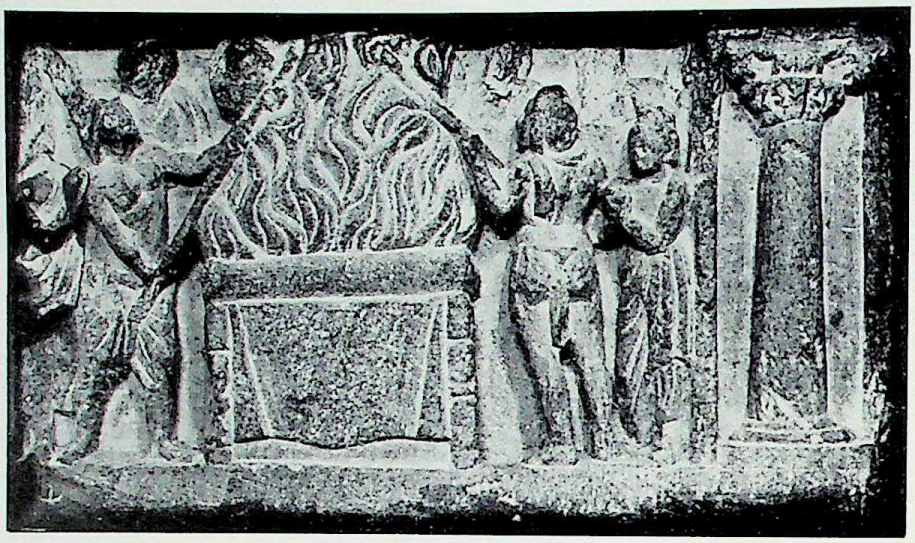


109 Incidents from the life of the Buddha. West Pakistan (ancient Gandhāra), *c.* 2nd century A.D.; .190 × .660 m.

111 The triumphal entry of the Buddha into Rājagṛha. West Pakistan (ancient Gandhāra), *c.* 2nd century A.D.; .350 × .160 m.

110 Nativity of the Buddha. West Pakistan (ancient Gandhāra), *c.* 2nd century A.D.; .320 × .418 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



112 Cremation of the Buddha. West Pakistan (ancient Gandhāra) *c.* 2nd century A.D.; .120 × .220 m.

115 Lion and woman. West Pakistan (ancient Gandhāra), *c.* 2nd century A D.; 240 × .100 m.

116 Head of Buddha. West Pakistan (ancient Gandhāra), 2nd-3rd centuries A.D.; ht. .180 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

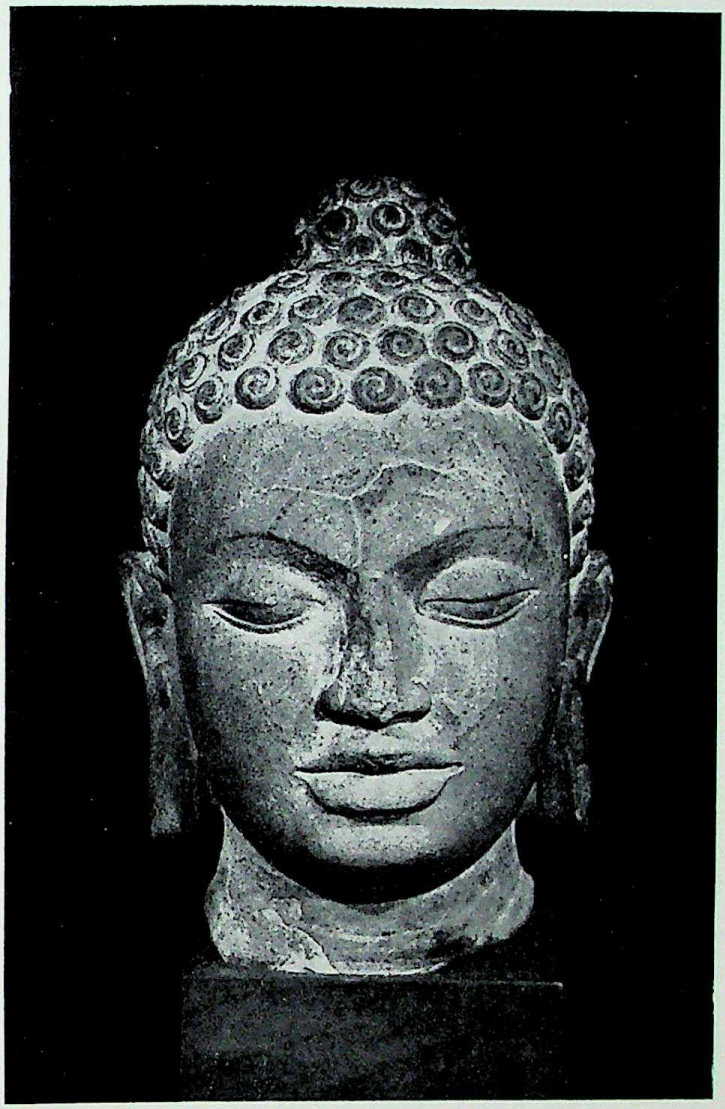
117 Male head. West Pakistan (ancient Gandhāra), *c.* 2nd-3rd centuries A.D.; ht. .130 m.

118 Male head. West Pakistan (ancient Gandhāra), *c.* 2nd-3rd centuries A.D.; ht. .150 m.

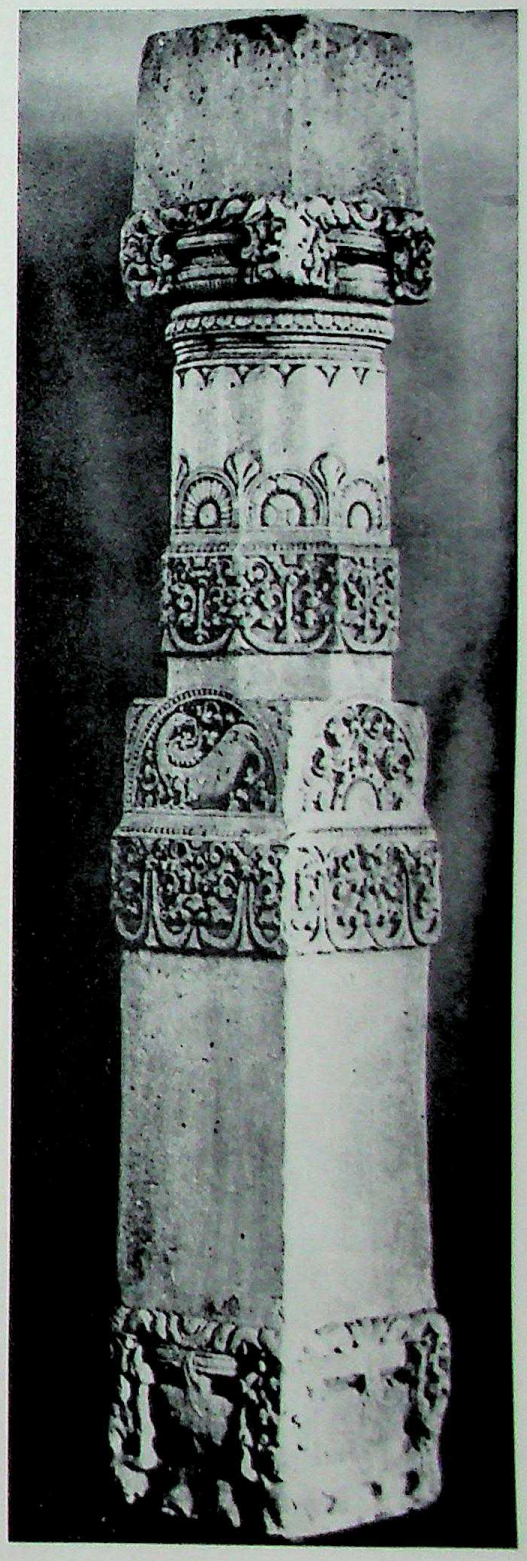
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

120 Viṣṇu. Bhita, Allahabad District, U.P., late 4th century A.D.; .740 × .460 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



121 Buddha head. Bhita, Allahabad District, U.P., 5th century A.D.; ht. .330 m.

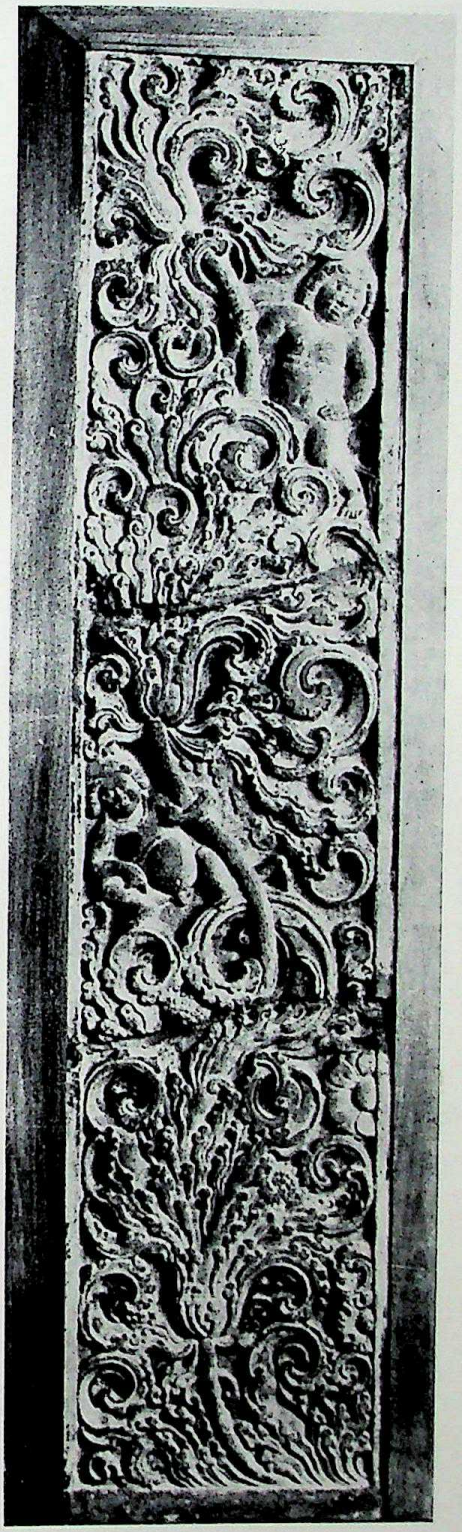


122 Decorated pillar. Bhita, Allahabad District, U.P., 5th century A.D.; ht. 1.900 m.

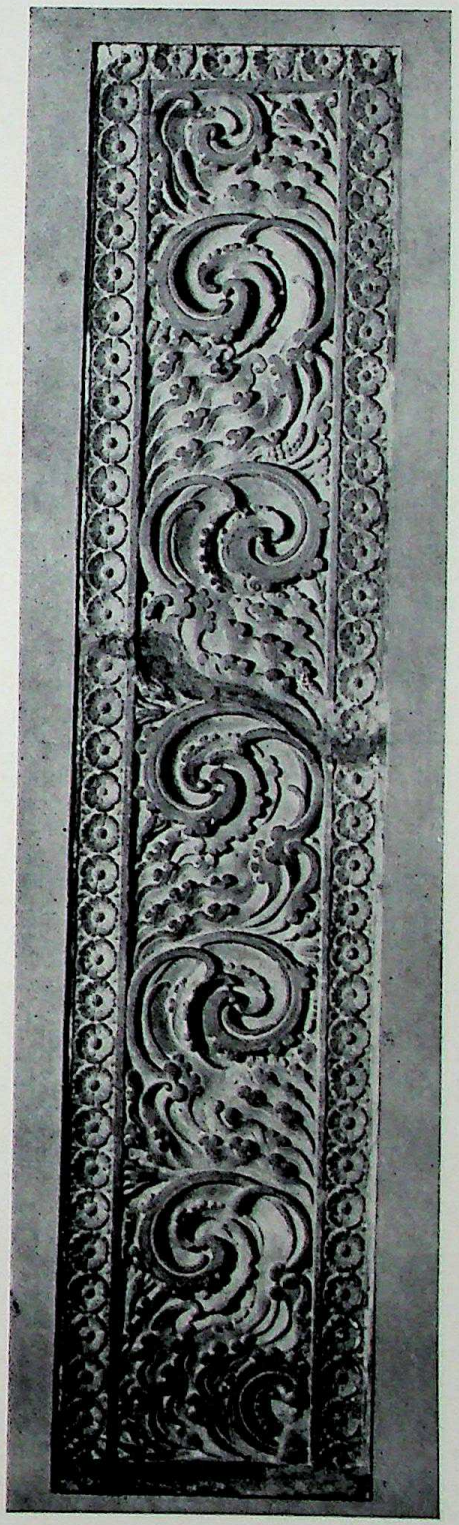
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

123 Fragment of the left side of a surround. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; .888 × .584 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

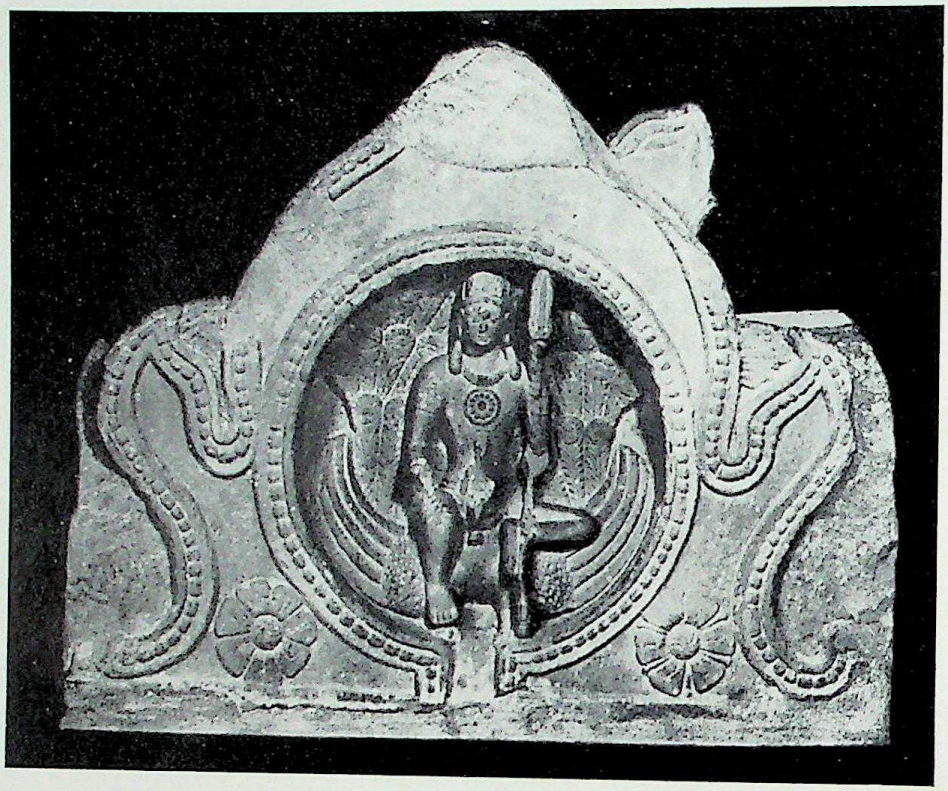


124 Lotus rhizome with *gaṇas*. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; 1.620 × .370 m.

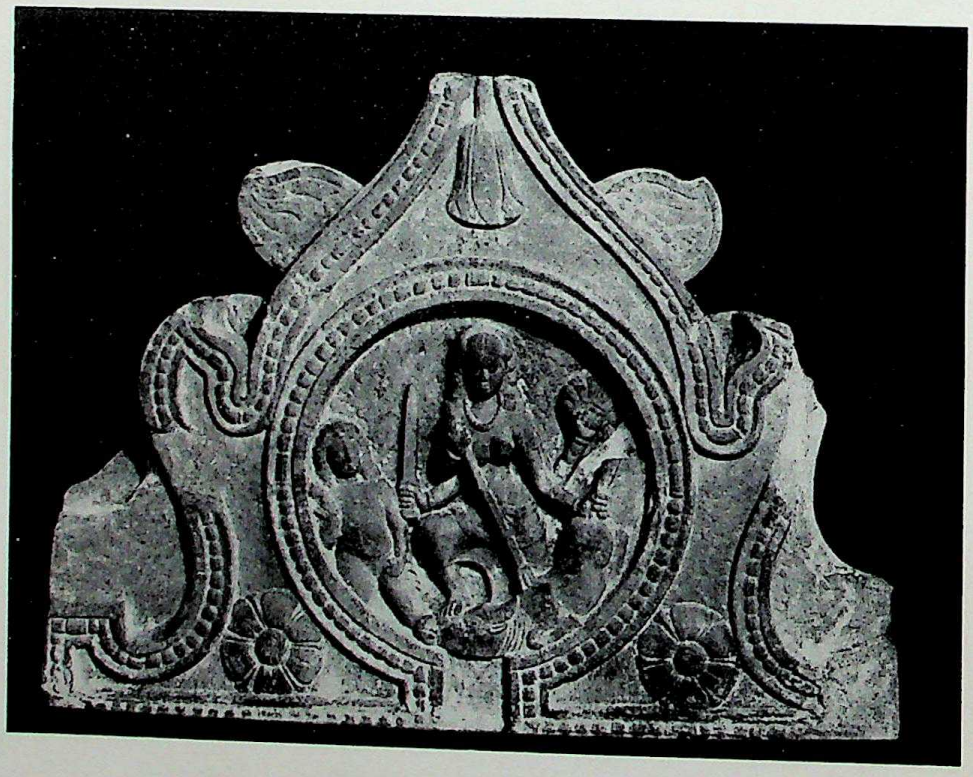


125 Floriated lotus scroll. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; 1.645 × .350 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

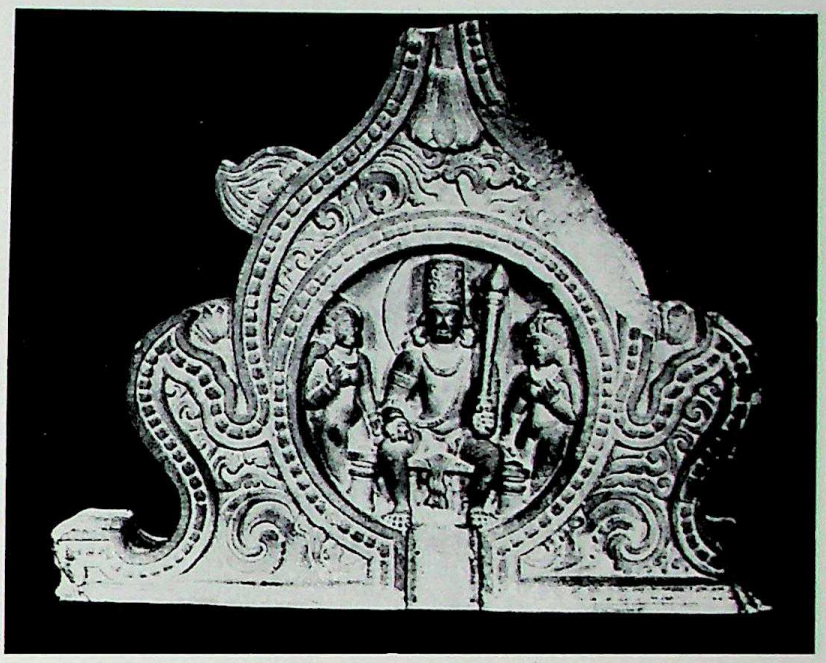


129 *Candraśālā* with Kārttikeya. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; .600× .730 m.

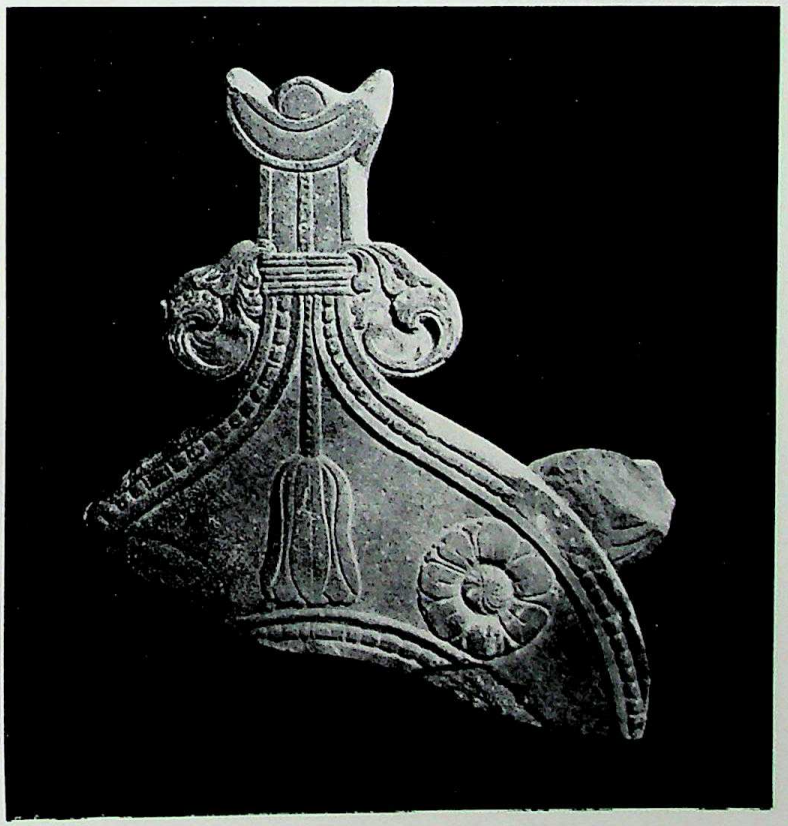


130 *Candraśālā* with Mahiṣamardinī. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; .550× .740 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



128 *Candraśālā* with Yama (?). Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; .370 × .460 m.

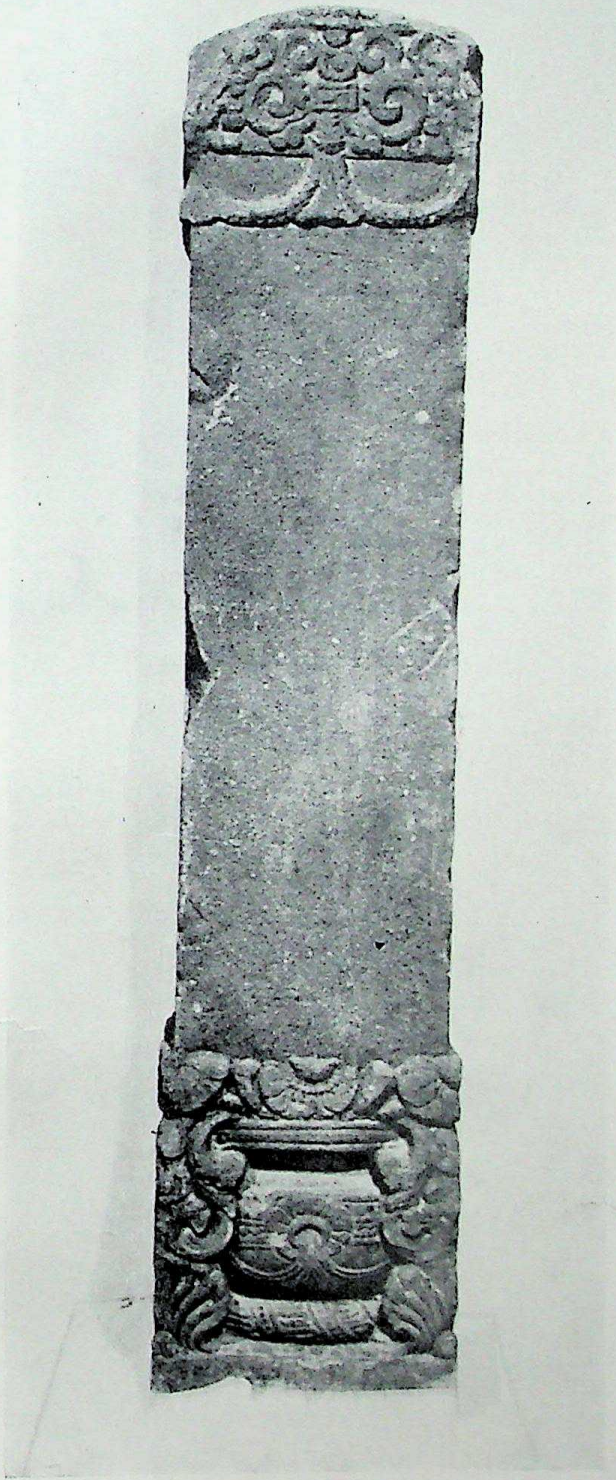


131 Fragment of a *candraśālā*. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; .465 × .422 m.

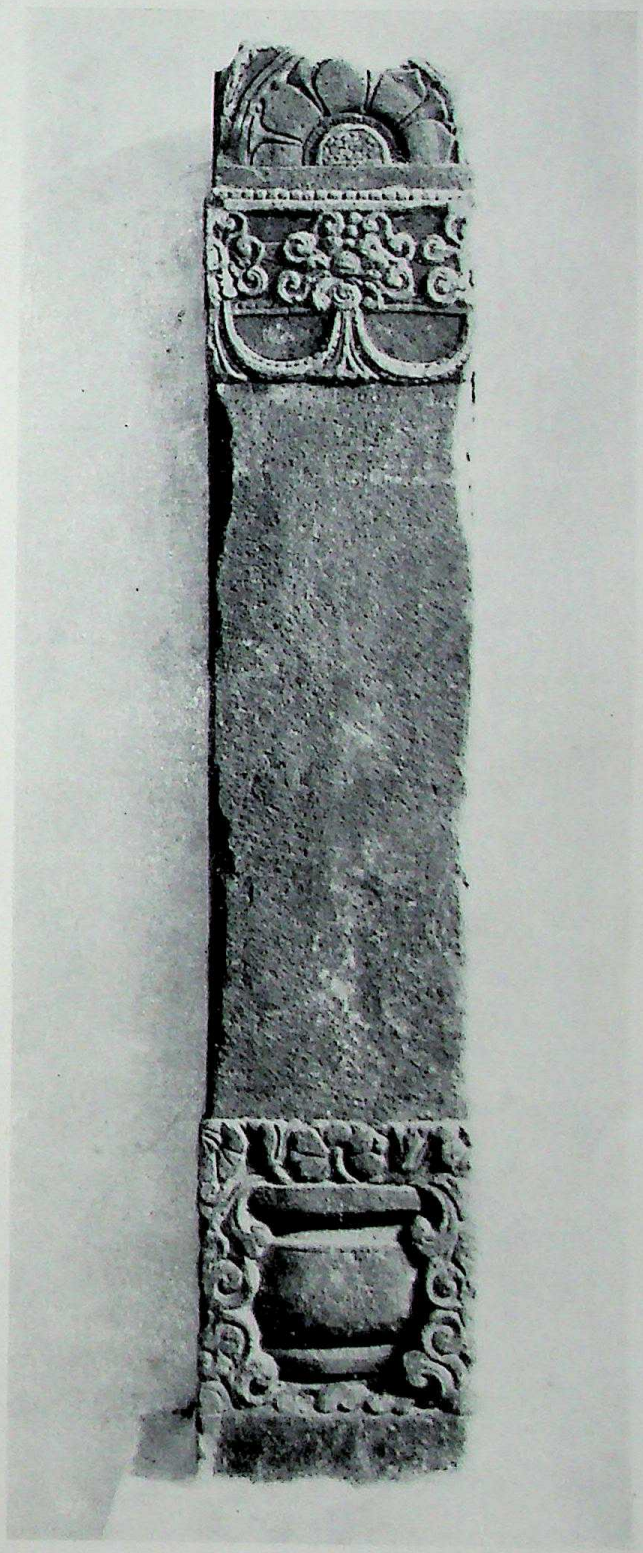
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

132 Fragment of a pillar. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; .685 × .225 m.

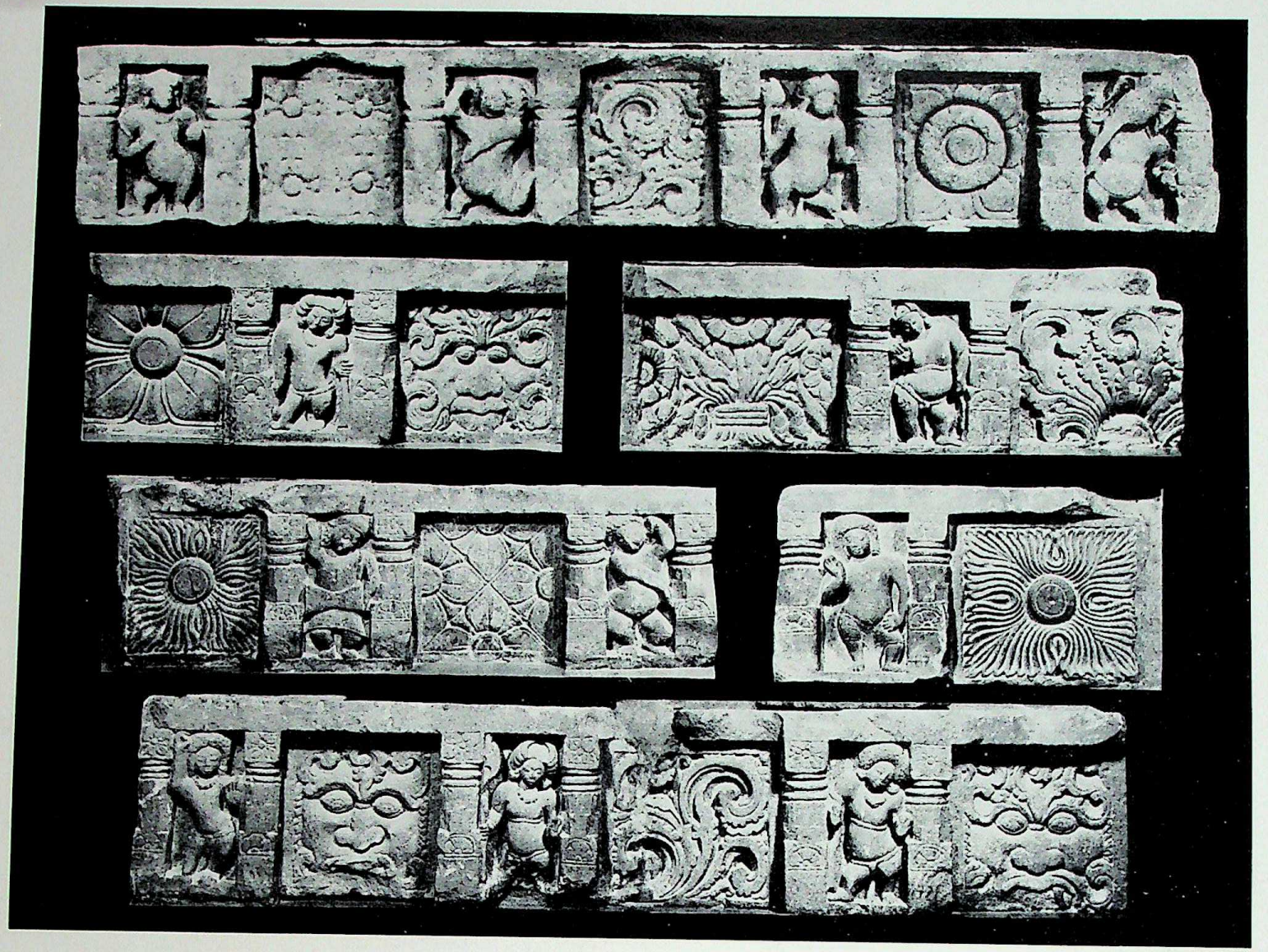
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



133 Fragment of a pilaster. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; 1.080 × .235 m.



136 Fragment of a pilaster. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; 1.230 × .234 m.

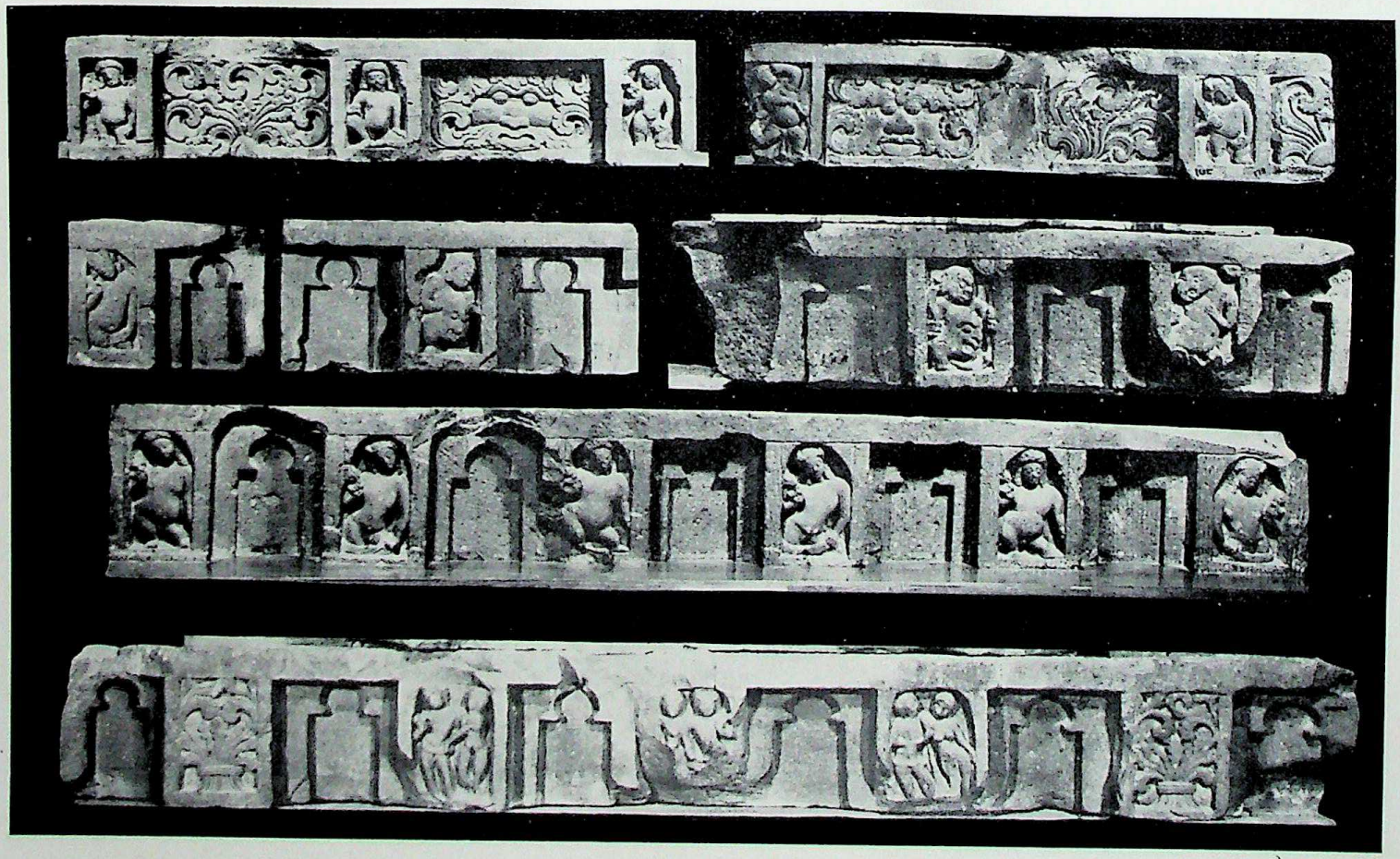


138
140
141
149
150
163
164

138 .300 × 1 810 m.
140 .330 × .850 m.
141 .330 × .945 m.
149 .305 × 1.050 m.
150 .330 × .590 m.
163 .330 × .810 m.
164 .330 × .710 m

Fragments of a superstructure, Type 1. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.

CC-0. Agamnigam Digital Preservation Foundation, Chandigarh



172	Type 2.	.190 ×	.940 m.
171	Type 2.	.200 ×	.445 m.
170	Type 2.	.200 ×	.400 m.
176	Type 3.	.235 ×	.300 m.
177	Type 3.	.235 ×	.550 m.
179	Type 3.	.230 × 1	000 m.
182	Type 3	.220 × 1	710 m.
190	Type 4	230 ×	.850 m.
191	Type 4	230 ×	.970 m.

Fragments of a superstructure, Types 2, 3 and 4. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

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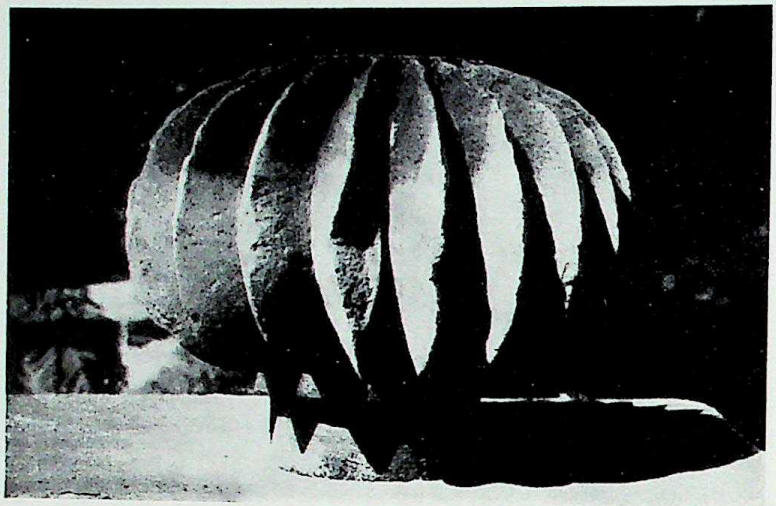
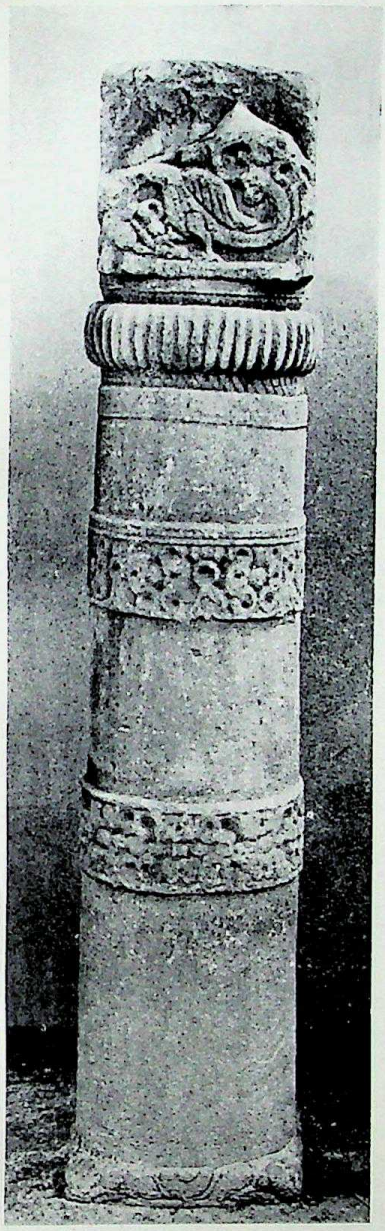


192 *Āmalasāraka*. Bhumara, Satna District, M.P., 2nd half of the 5th century A.D.; ht. .250 m.

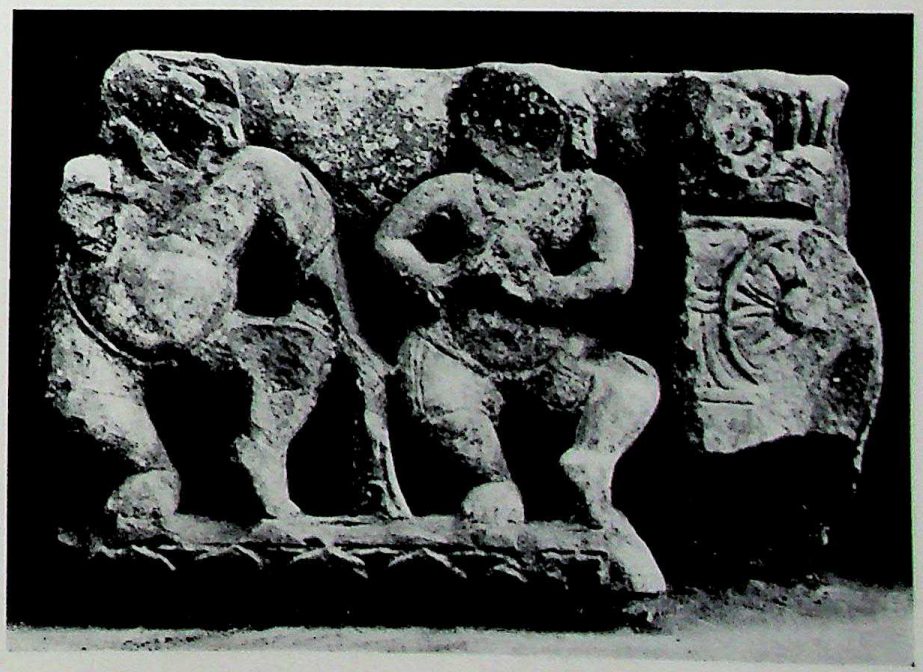
193 Fragment of a Buddha image. Bihar village, Pratapgarh District, U.P., *c.* 7th century A.D.; ht. .400 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

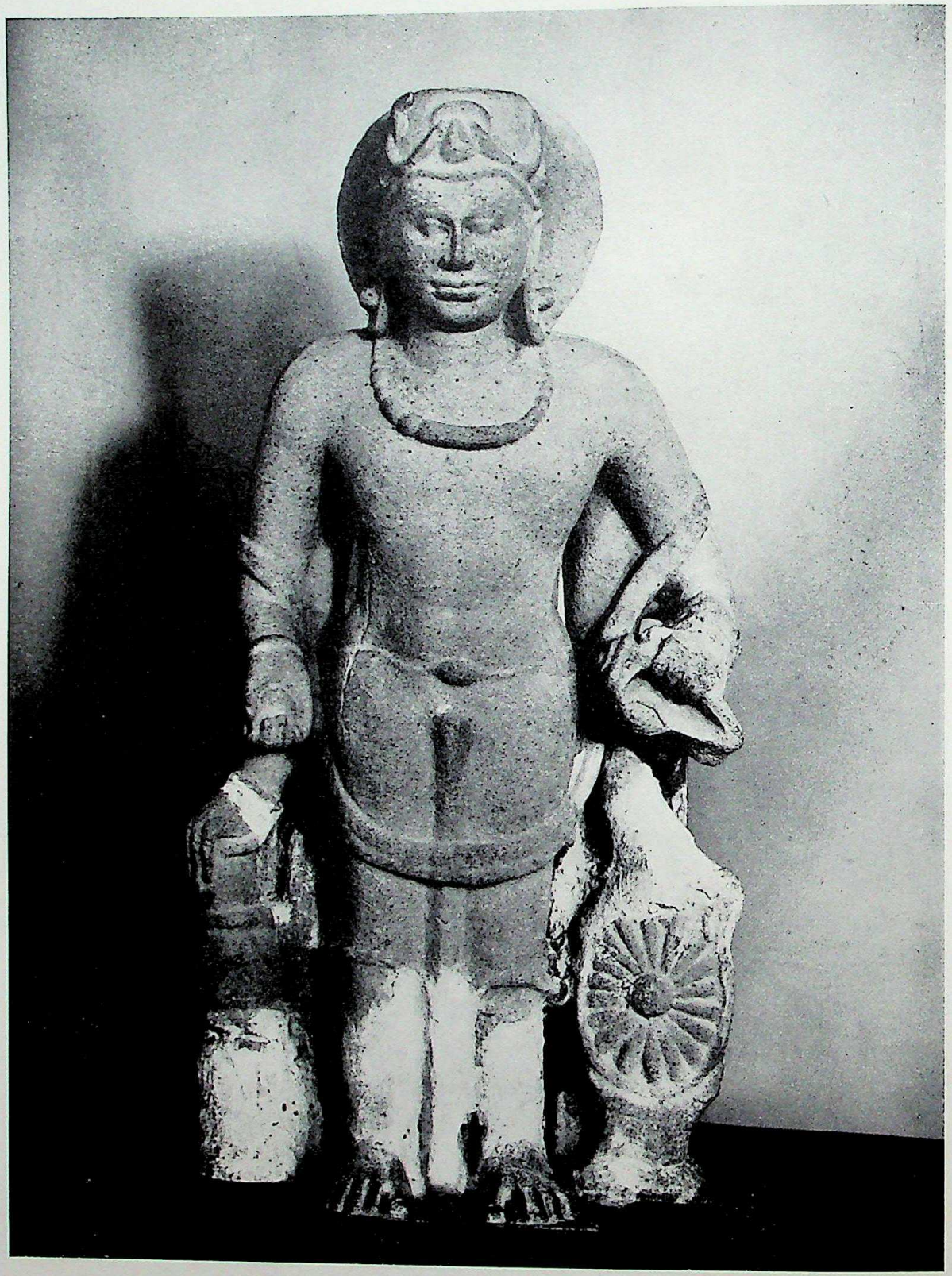


194 Pillar. Garhwa, Allahabad District, U.P., *c.* 5th century A.D.; 1.640 × .295 m. at abacus.

197 Architectural fragment. Kalakankar, Pratapgarh District, U.P., *c.* 5th century A.D.; .490 × .290 m.

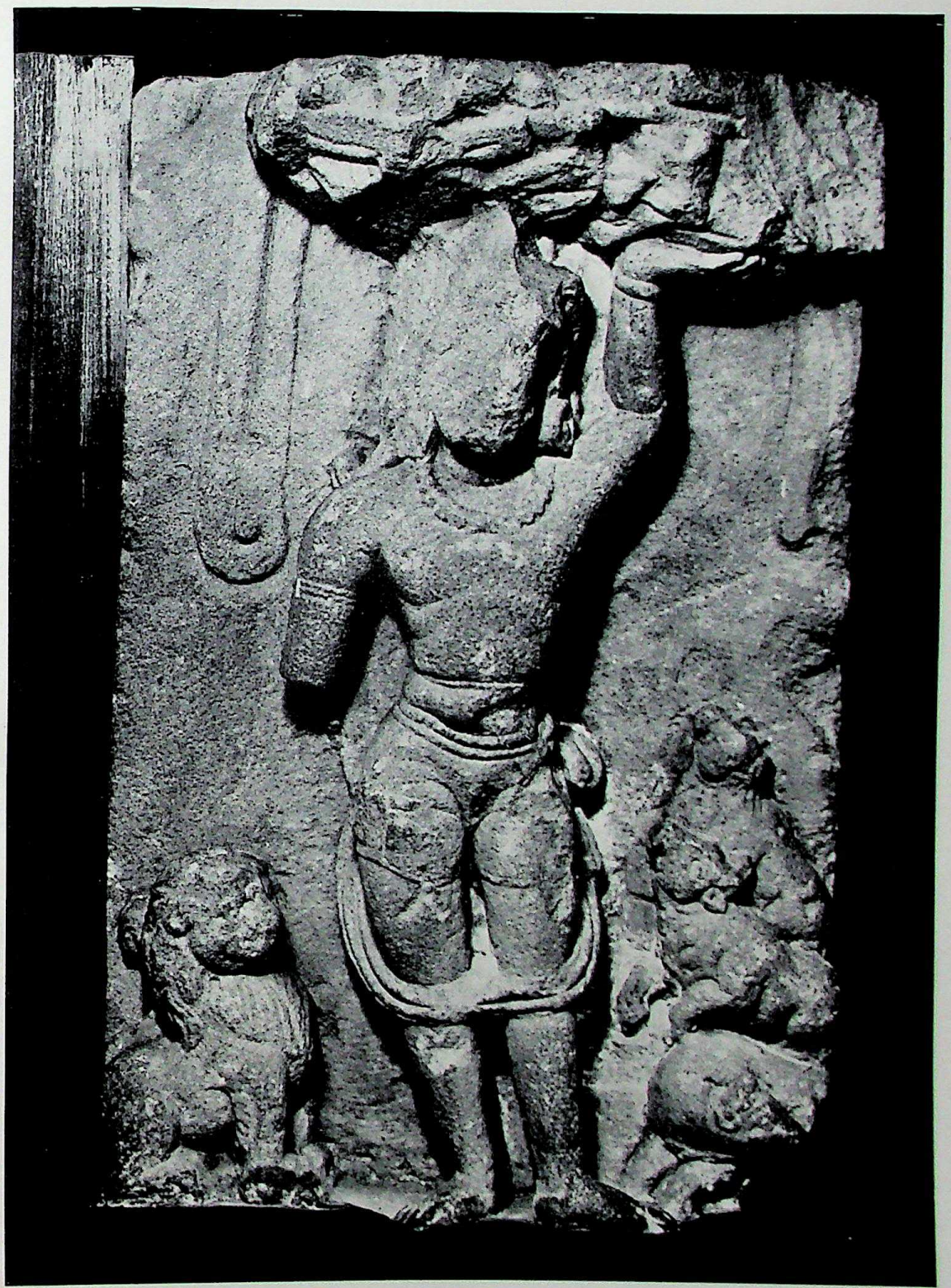


CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



196 Standing Viṣṇu. Jhusi, Allahabad District, U.P., early 5th century A.D.; .600 × .320 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

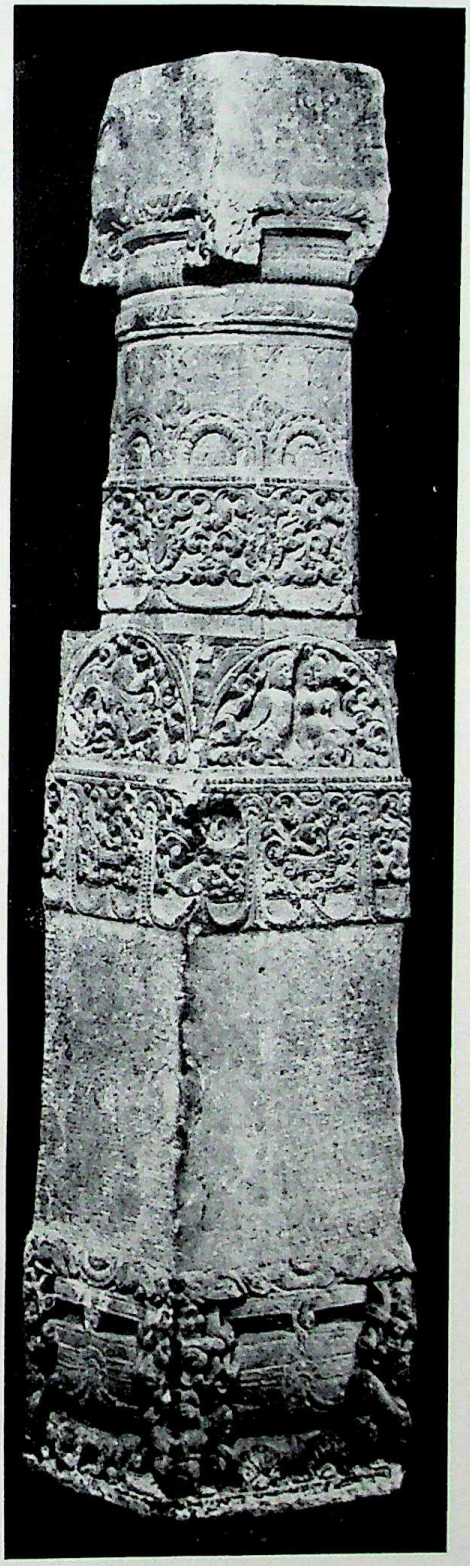


198 Kṛṣṇa lifting Mount Govardhana. Kara, Allahabad District, U.P., late 5th or early 6th century A.D.; .430 × .280 m.

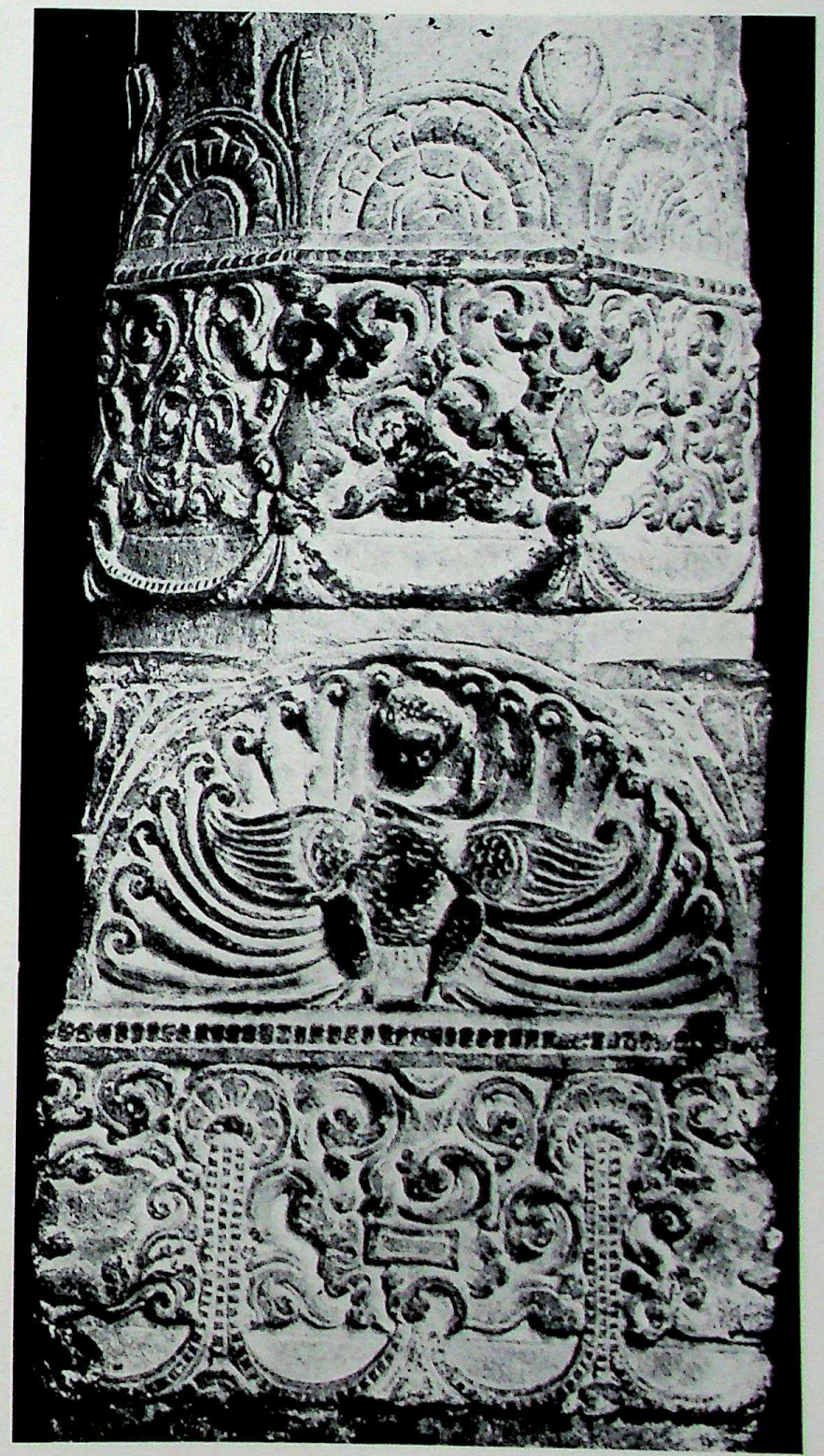
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

199 Dvārapāla. Kausambi, Allahabad District, U.P., *c.* 6th century A.D.; .820 × .360 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



200a Pillar. Kausambi, Allahabad District, U.P., 5th century A.D.; 1.920 × .410 m.

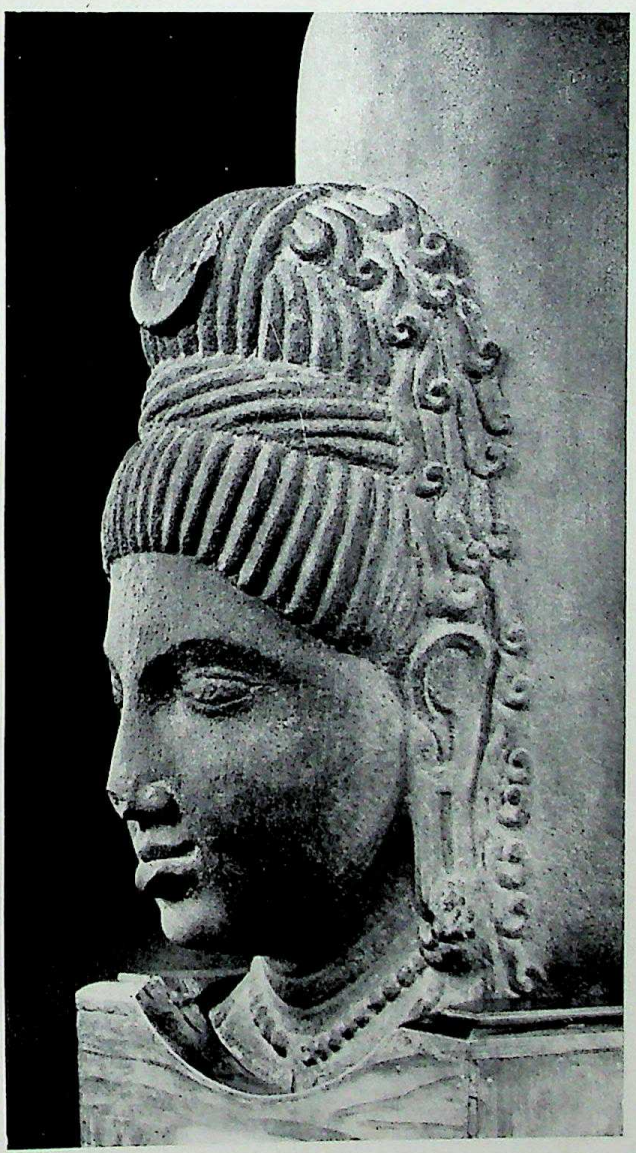


200b Detail.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

202a Ekamukha Śiva Liṅga. Khoh, Satna District, M.P., *c.* 5th century A.D.; ht. .620 m.

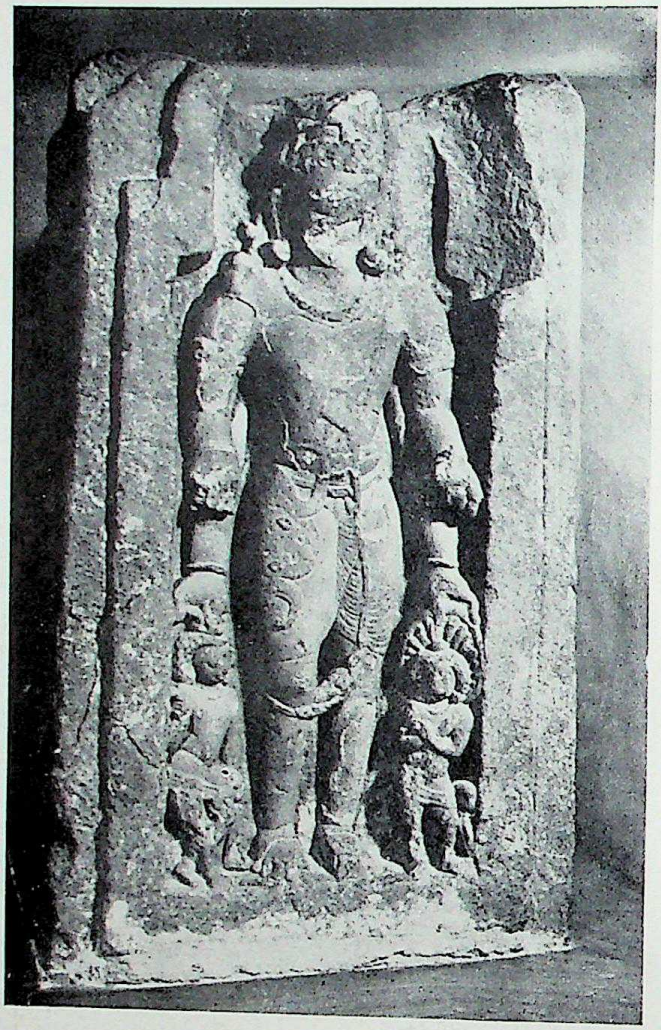
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



202b Detail.

202c Detail.

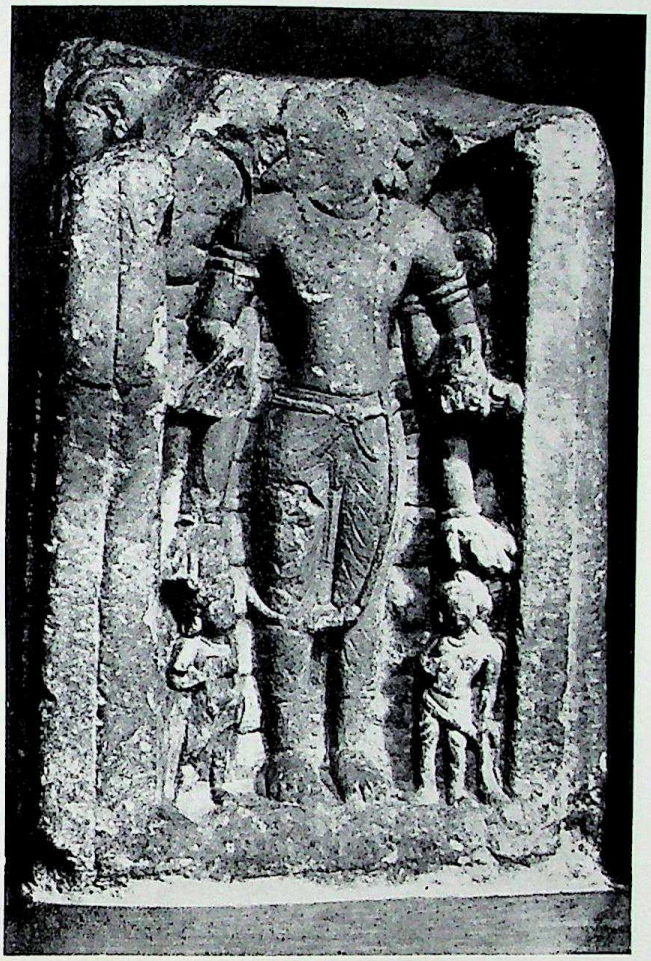
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



203a Base of a column, a niche with Hari-Hara. Kutari, Allahabad District, U.P., *c.* 5th century A.D.; .650 × .410.

203b Niche on left with Varāha.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



203d Niche on back with Vāsudeva.

203c Niche on right with Vāmana.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

204 Fragment of a *valayapaṭṭikā*. Kutari, Allahabad District, U.P., *c.* 7th century A.D.; .180 × 1.095 m.

205 Buddha head. Mathura, Mathura District, U.P., *c.* 5th century A.D.; ht. .310 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

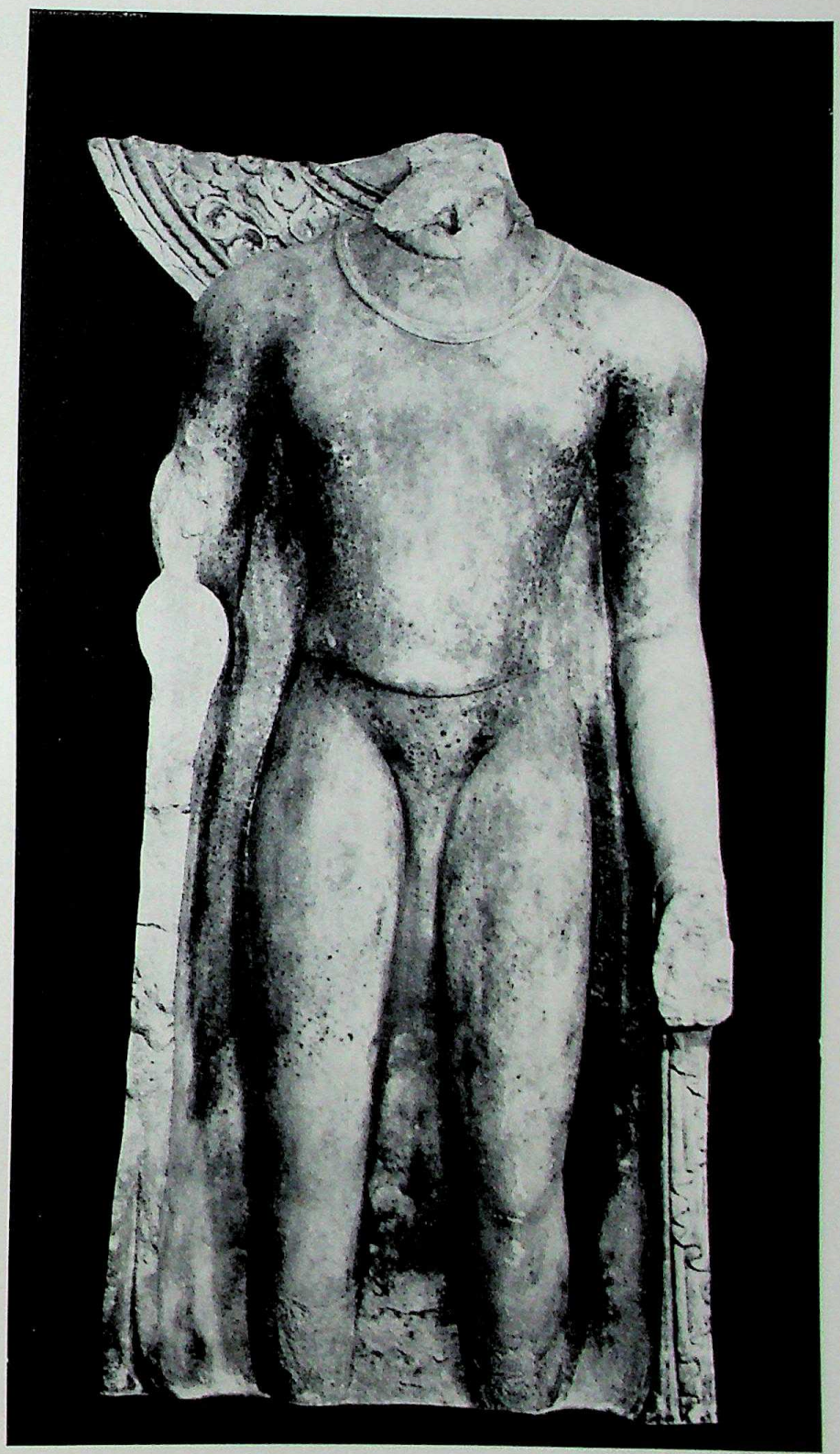
208 Standing Viṣṇu. Sankargarh, Satna District, M.P., mid 5th century A.D.; ht. 1.240 m.

207 Fragment of a surround. Nagod, Satna District, M.P., *c.* 5th century A.D.; ht. 1.620 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

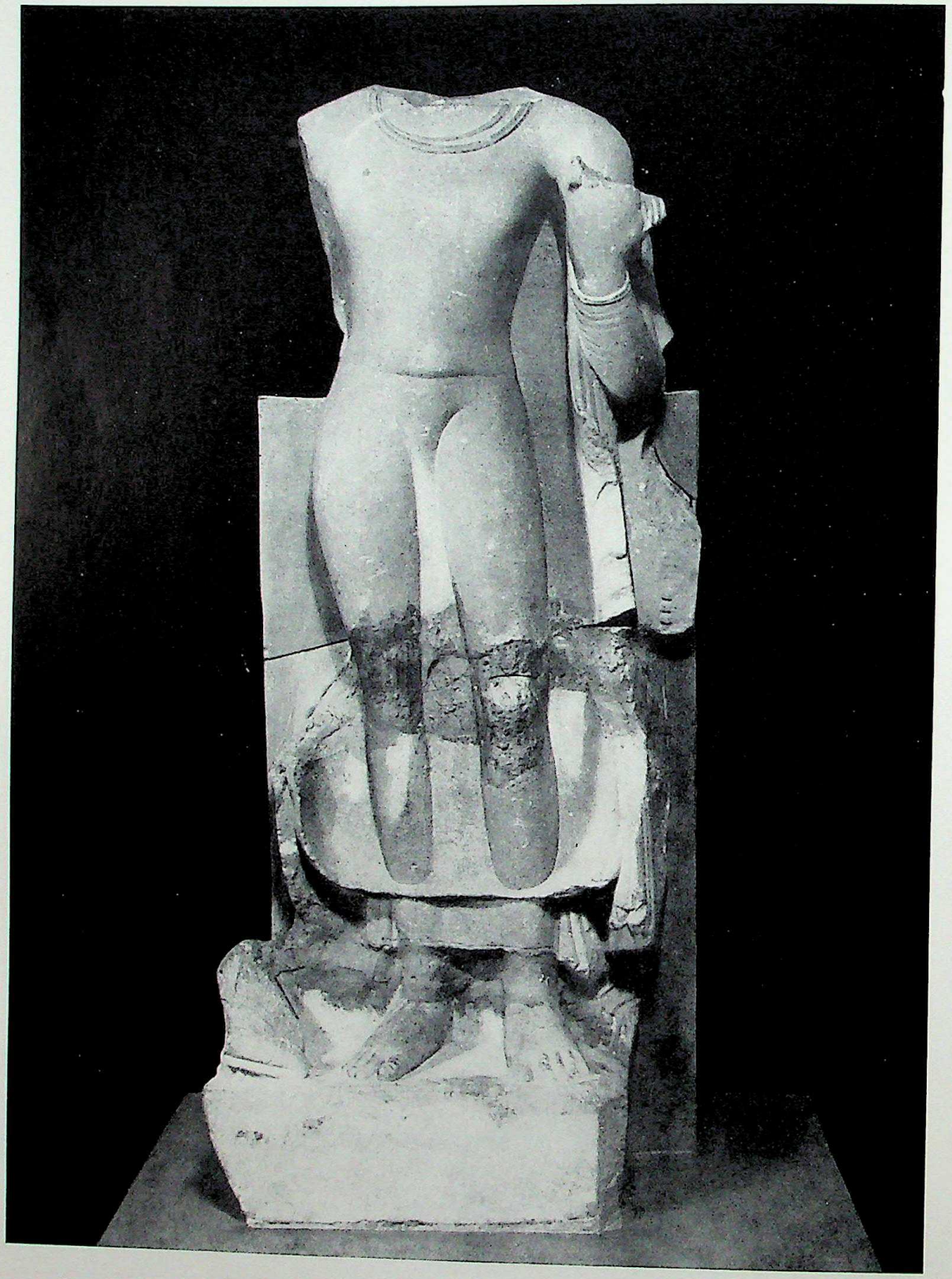
209 Standing Buddha under a *chatra*. Sarnath, Varanasi District, U.P., mid 5th century A.D.; ht. 1.600 m., *chatra* shaft, .840 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



210 Standing Baddha. Sarnath, Varanasi District, U.P., mid 5th century A.D.; 1.130 × .490 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

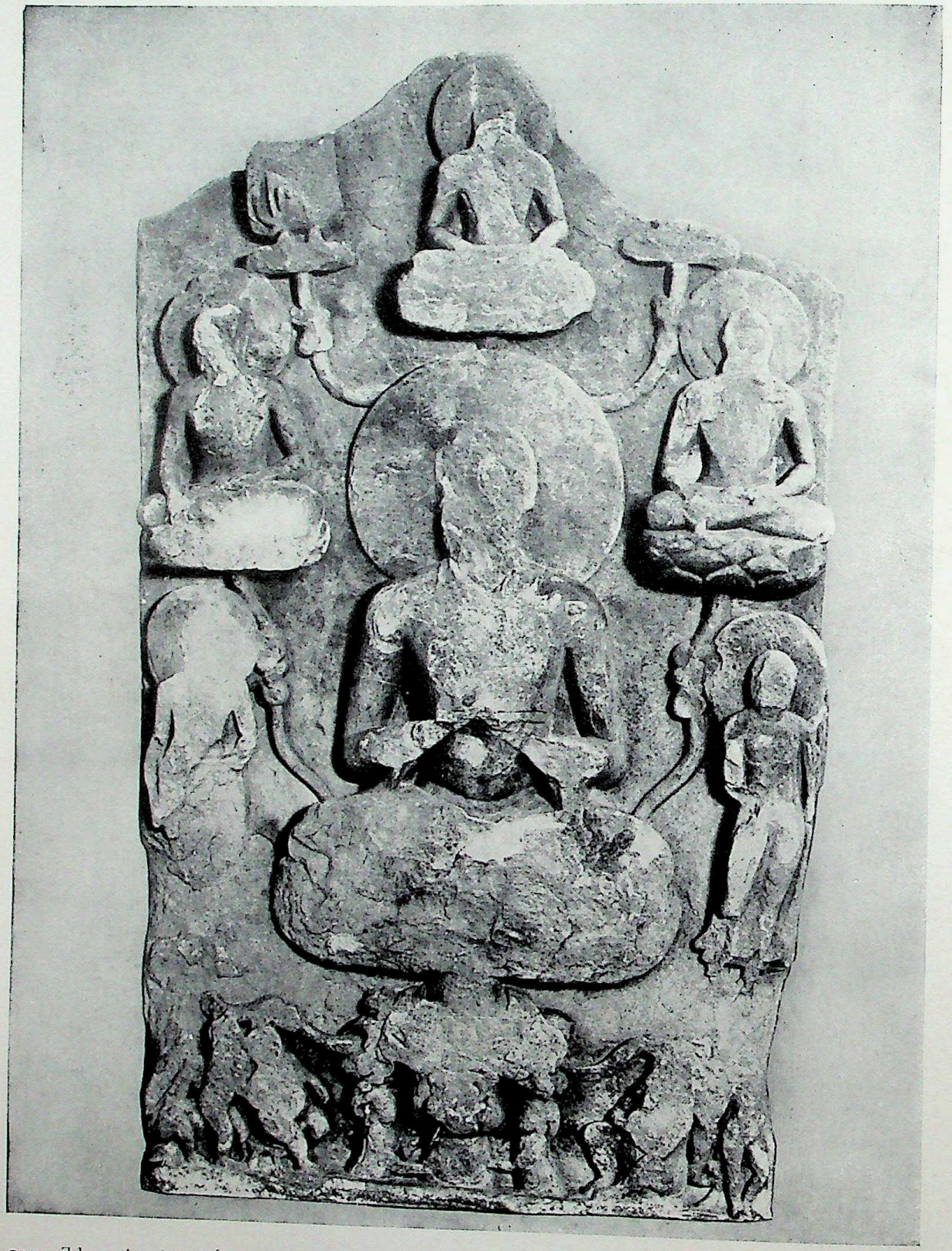


211 Standing Buddha. Sarnath, Varanasi District, U.P., *c.* late 5th century A.D.; .840 × .320 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

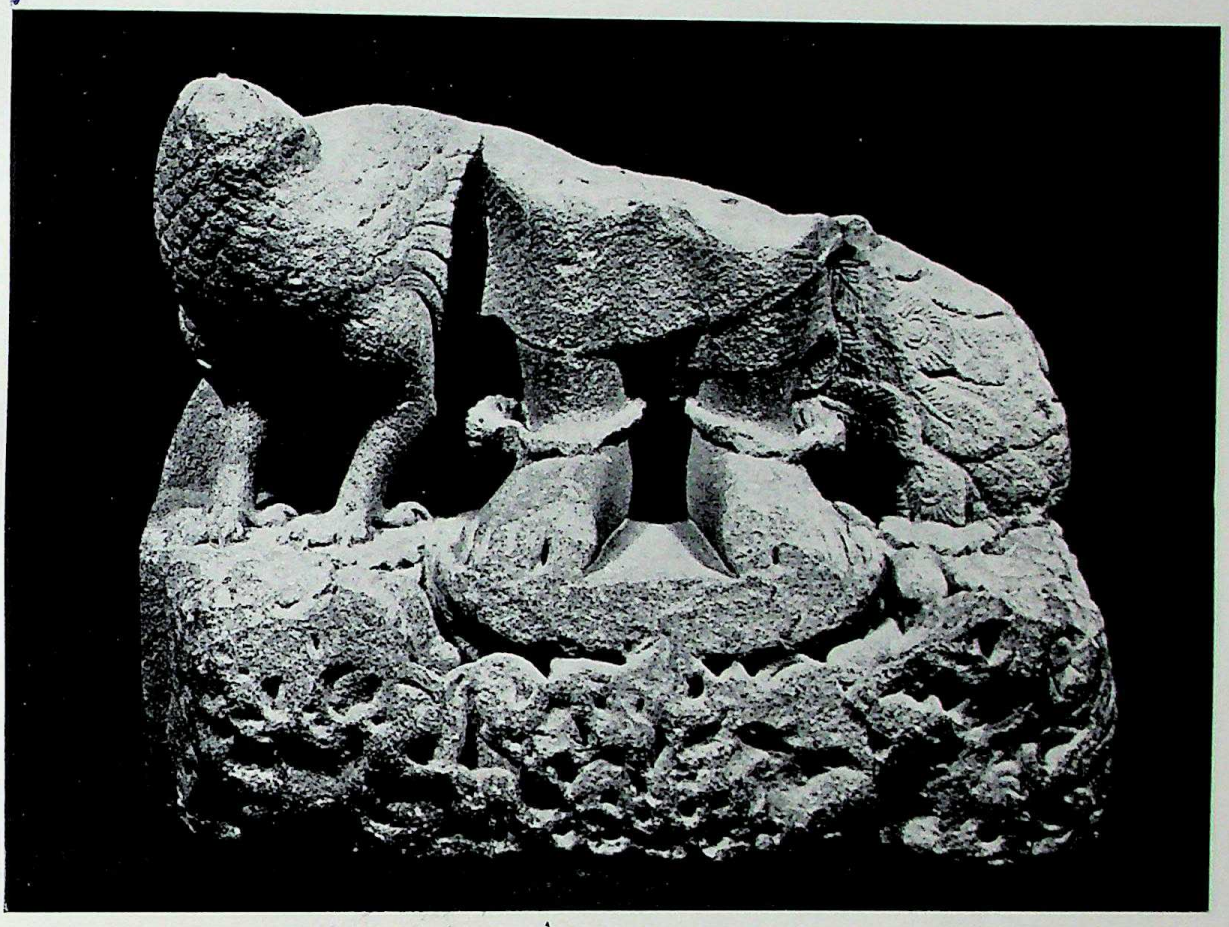
213 Seated Buddha in *dharmacakra mudrā*. Sarnath, Varanasi District, U.P., late 5th century A.D.; .940 × .450 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

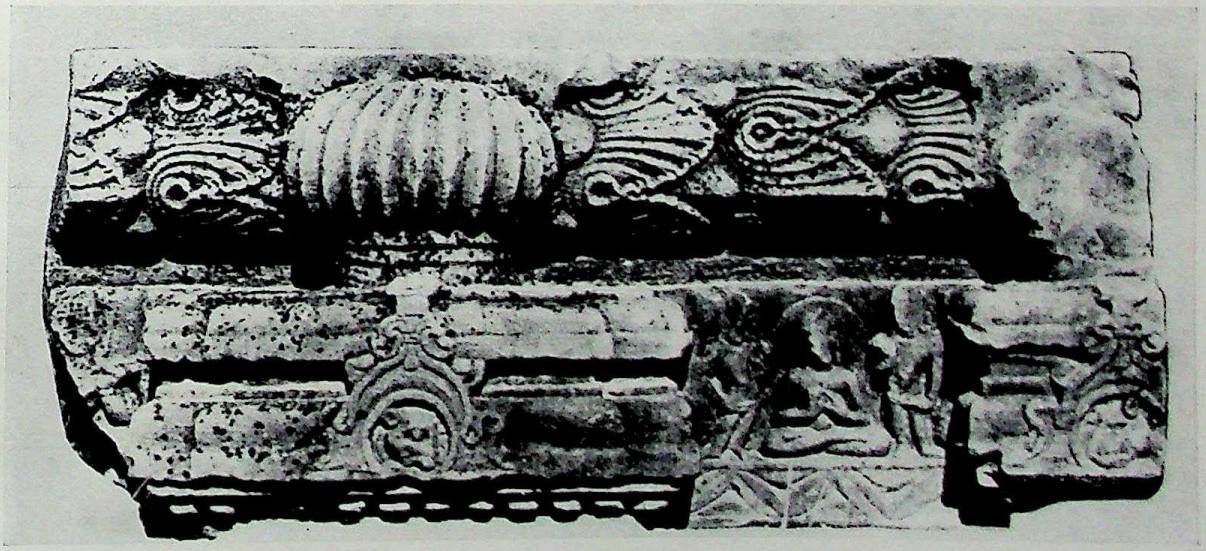


214 The miracle of Śrāvastī. Sarnath, Varanasi District, U.P., 2nd half of the 5th century A.D.; .800 × .500 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



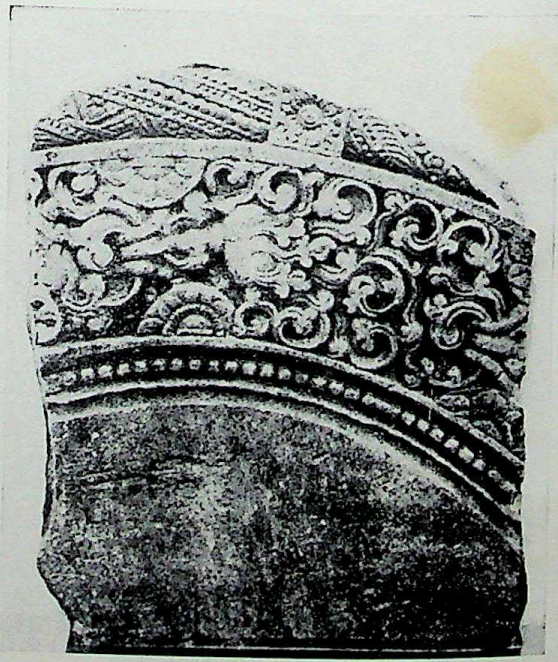
217 Fragment of an image of Kaumārī. Sarnath, Varanasi District, U.P., *c.* 5th century A.D.; .355 × .280 m.



219 Fragment of an architrave. Sarnath, Varanasi District, U.P., .400 × 1.005 m.

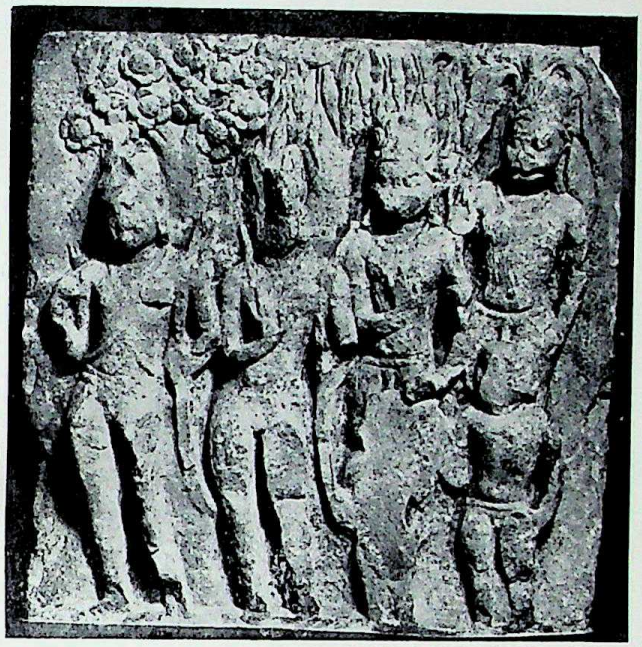
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

216 Head of a Buddha image. Sarnath, Varanasi District, U.P., mid 5th century A.D.; ht. .340 m.



218 Fragment of a halo. Sarnath, Varanasi District, U.P., 2nd half of the 5th century A.D.; ht. .580 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

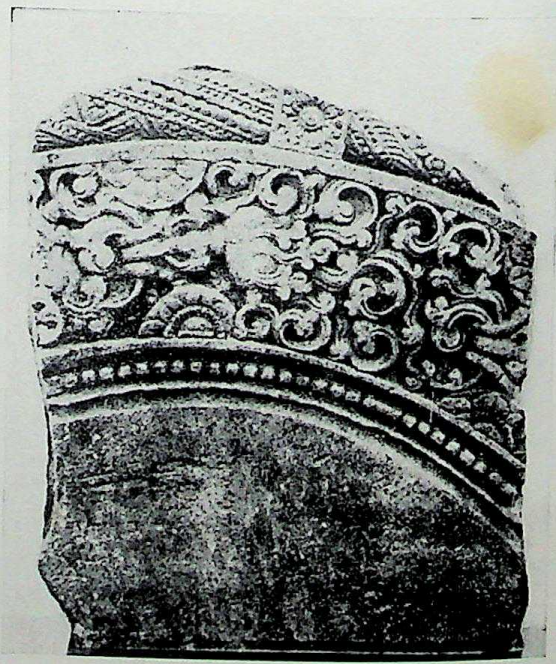


221 Relief slab with *Rāmāyāṇa* scene. Shringwerpur, Allahabad District, U.P., *c.* 5th century A.D.; .610 × .630 m.

222 Fragment of a Nāga image. Sirsa. Allahabad District, U.P., *c.* mid 5th century A.D.; .410 × .370 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

216 Head of a Buddha image. Sarnath, Varanasi District, U.P., mid 5th century A.D.; ht. .340 m.



218 Fragment of a halo. Sarnath, Varanasi District, U.P., 2nd half of the 5th century A.D.; ht. .580 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

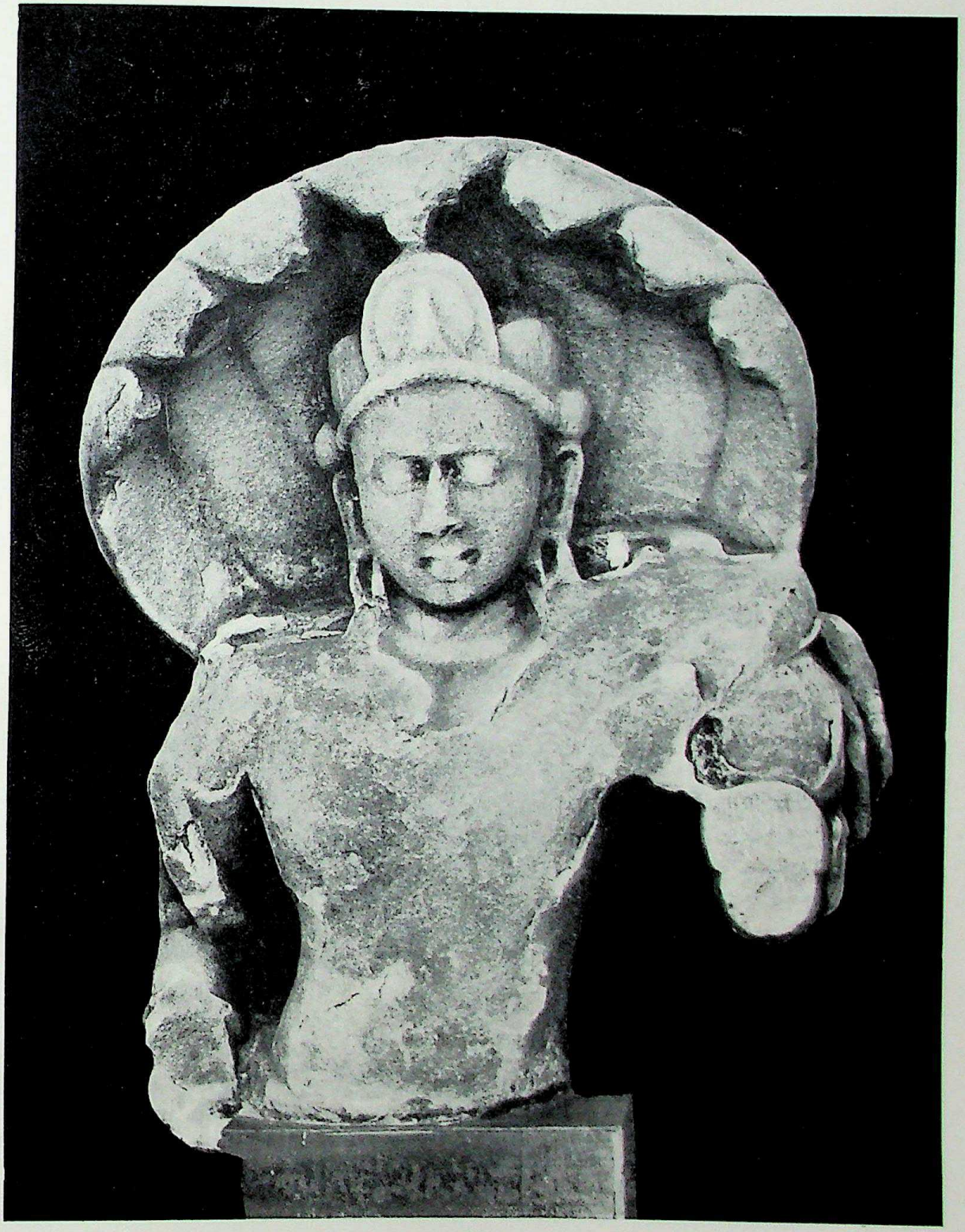
221 Relief slab with *Rāmāyāṇa* scene. Shringwerpur, Allahabad District, U.P., *c.* 5th century A.D.; .610 × .630 m.

222 Fragment of a Nāga image. Sirsa. Allahabad District, U.P., *c.* mid 5th century A.D.; .410 × .370 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

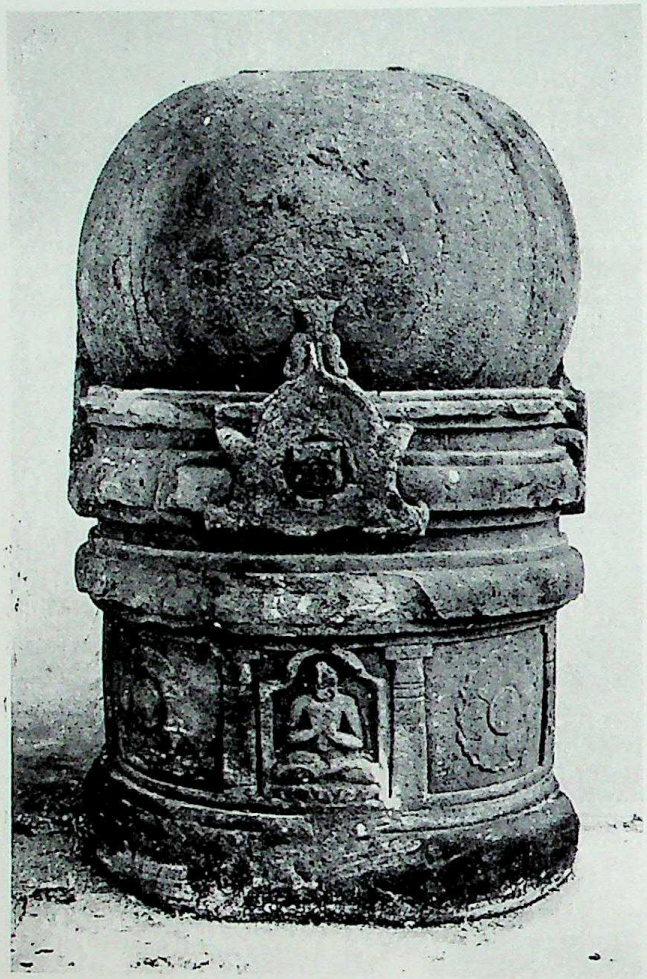
223 Standing Viṣṇu. Unchdih, Allahabad District, U.P., early 5th century A.D.; .800 × .420 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



224 Torso of a Nāgarāja. Provenance unknown, early 5th century A.D.; .698 × .508 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



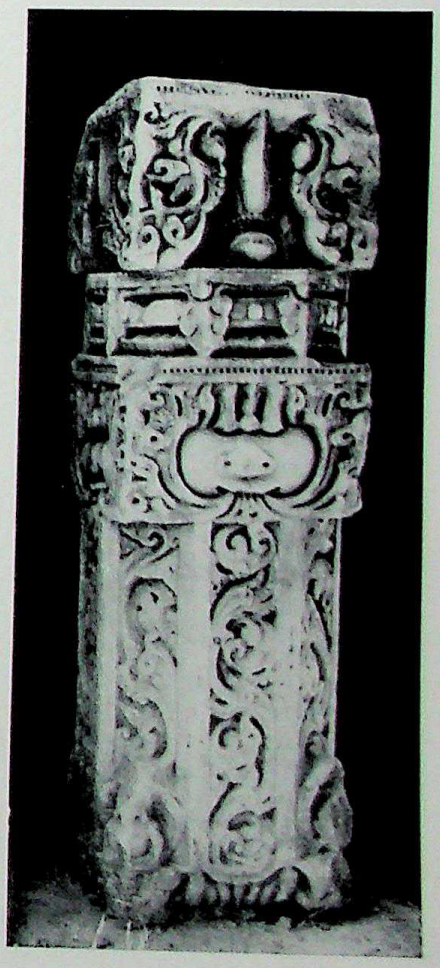
225 Miniature stupa. Provenance unknown, late 5th century A.D.; .530 × .360 m.

227 *Candraśālā* fragment. Provenance unknown, *c.* 7th century A.D.; .550 × .690 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

232 Pillar fragment. Ahar, Bulandshahr District, U.P., *c.* 9th century A.D.; ht. .700 m.

231 Fragment of a corner pilaster. Ahar, Bulandshahr District, U.P., 9th century A.D.; 1.340 × .310 m.



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

233 Varāha. Allahabad District, U.P., 10th century A.D.; 1.097 × .736 m.

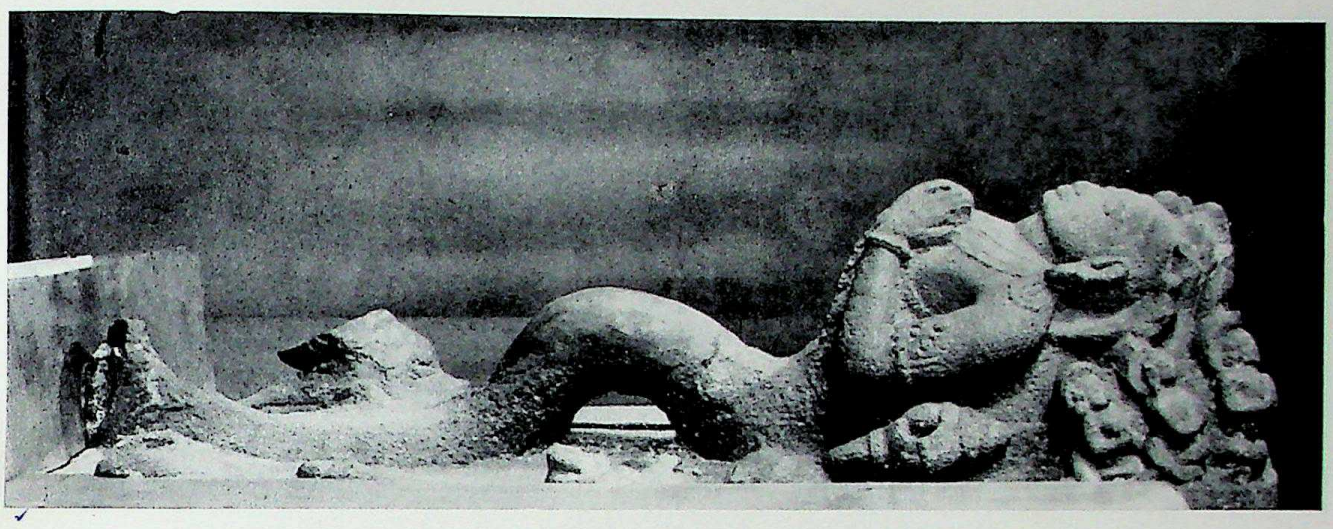
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

234 Hanumān. Allahabad District, U.P., *c.* 12th century A.D.; 1.250 × .620 m.

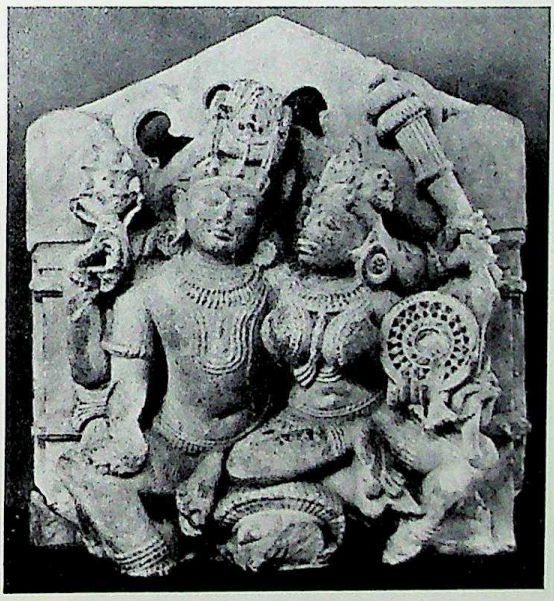
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

235 Standing Goddess, probably Kṣemaṅkarī. Allahabad District, 10th-11th centuries A.D.: 1.720 × .850 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



237 Pedestal of a Varāha image. Allahabad District, U.P., *c.* 11th century A.D.; .400 × 1.200 m.



240 Lakṣmī-Nārāyaṇa on Garuḍa. Arail, Allahabad District, U.P., *c.* 12th century A.D. .630 × .540 m.

241 Umā-Maheśvara. Arail, Allahabad District, U.P., *c.* 8th century A.D.; .560 × .470 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

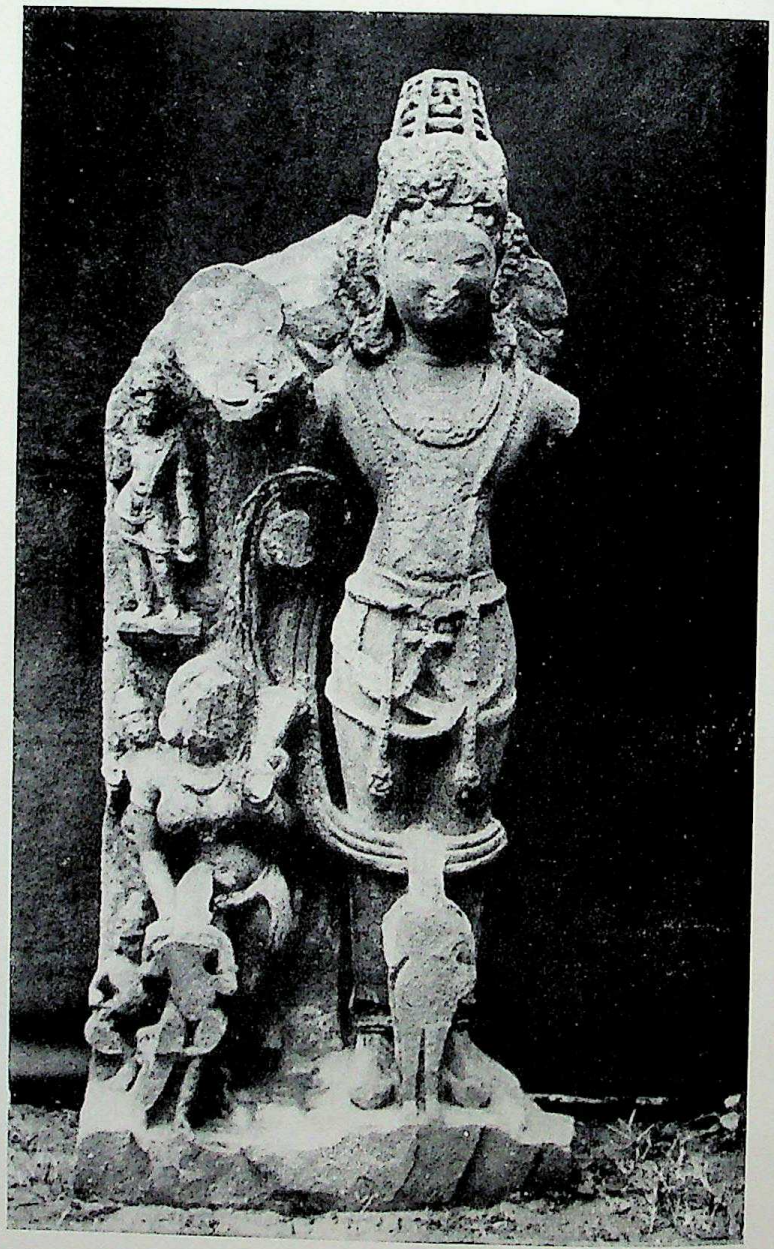
242 Viṣṇu taking the three strides. Baghara, Allahabad District, U.P., *c.* 10th century A.D.; .460 × .340 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

245 Viṇādhara Śiva. Banda District, U.P., *c.* 10th century A.D.; .915 × .620 m.

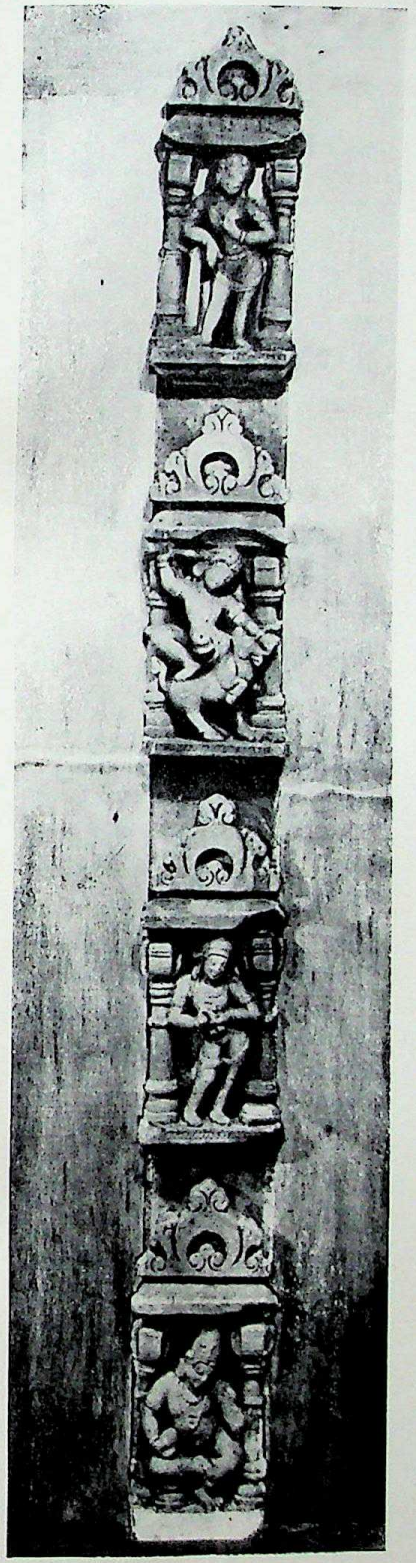
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

244 Cāmuṇḍā. Baghara, Allahabad District, U.P., 11th century A.D.; .690 × .420 m.

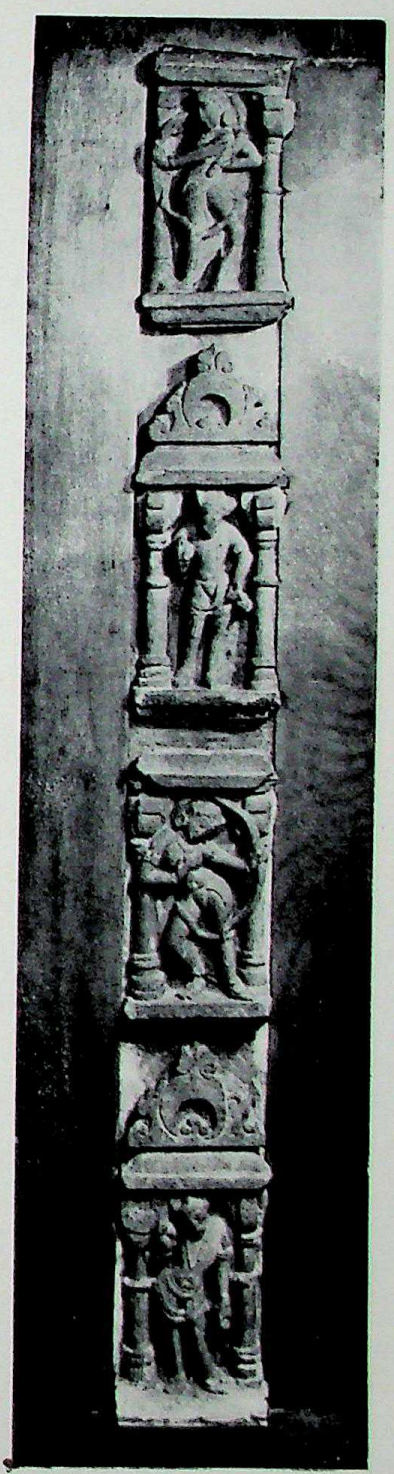


246 Sūrya. Bara, Allahabad District, U.P., *c.* 9th century A.D.; ht. .930 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

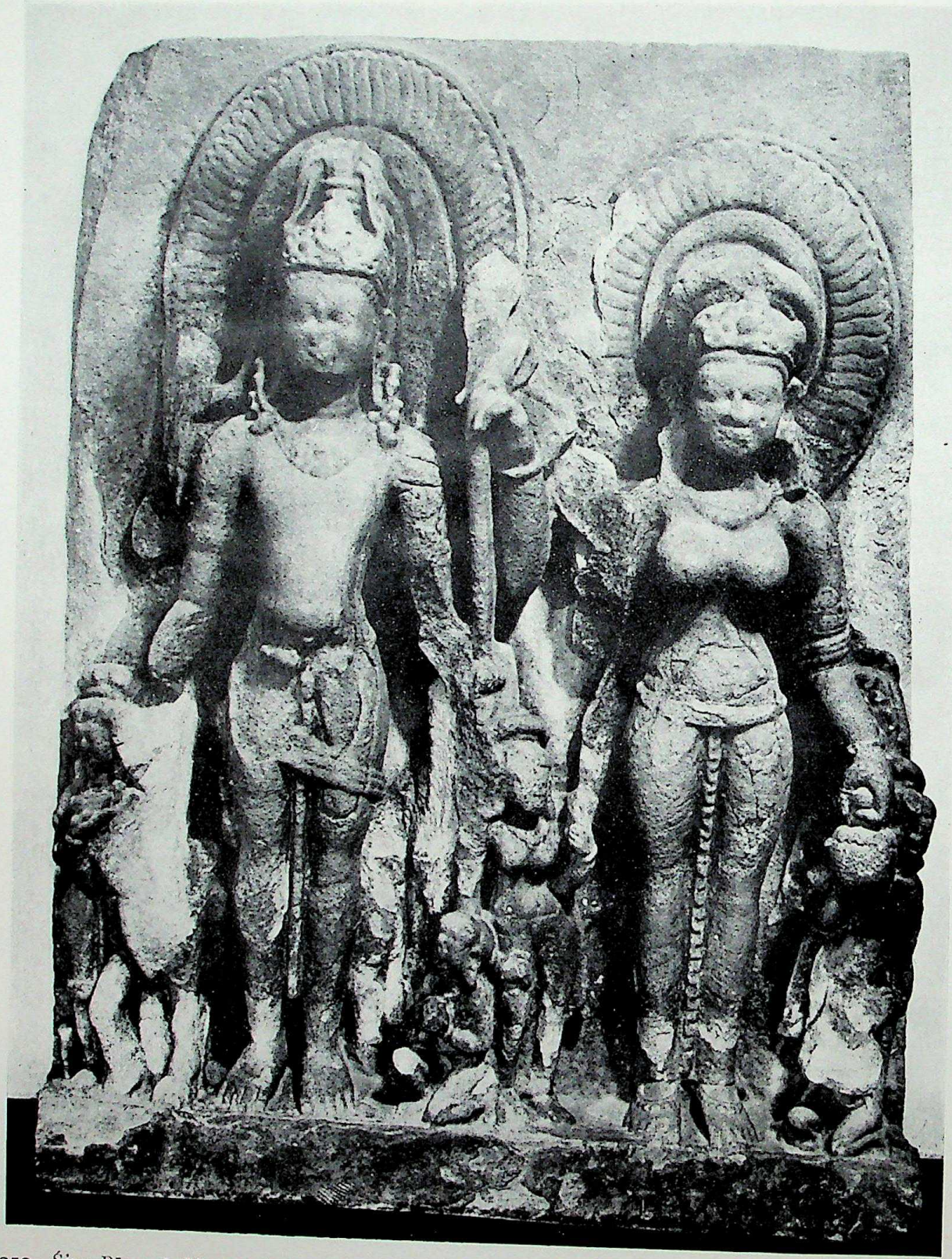


250 Fragment of a doorway surround. Bara, Allahabad District, U.P., *c.* 9th century A.D.; 1.800 × .170 m.



251 Fragment of a doorway surround. Bara, Allahabad District, U.P., *c.* 9th century A.D.; 1.600 × .180 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

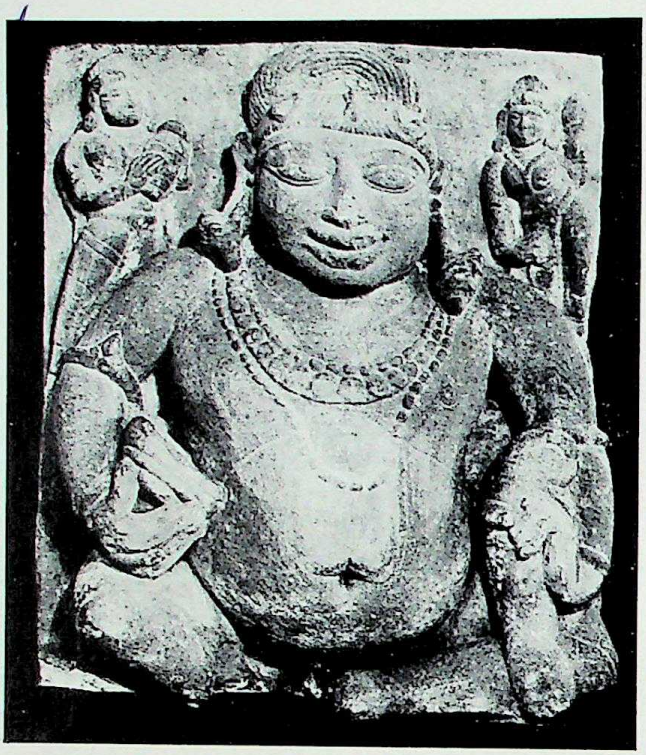


252 Śiva-Pārvatī. Bharwari, Allahabad District, U.P., 9th century A.D.; .890 × .680 m.

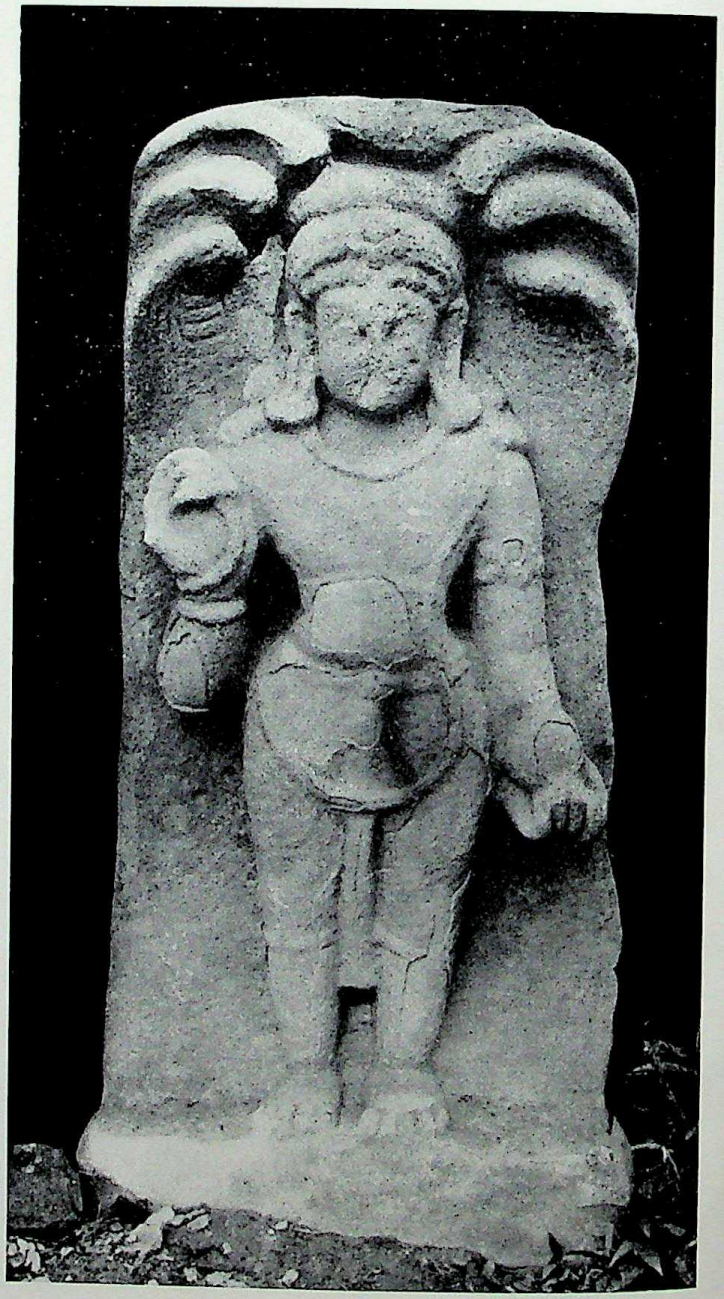
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

253 Sūrya accompanied by Daṇḍī and Piṅgala. Bhita, Allahabad District, U.P., *c.* 8th century A.D.; .760 × .420 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

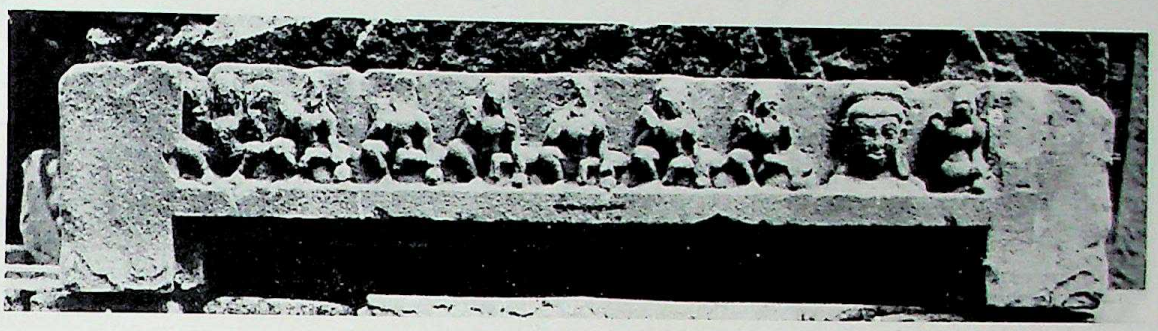


256 Kubera. Bhita, Allahabad District, U.P., *c.* 12th century A.D.; .630 × .560 m.

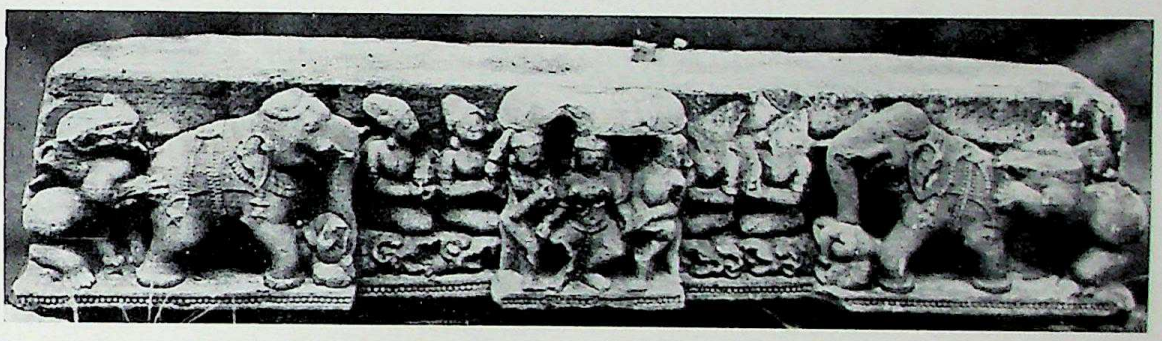


258 Nāgarāja. Bhita, Allahabad District, U.P., *c.* 9th century A.D.; .880 × .440 m.

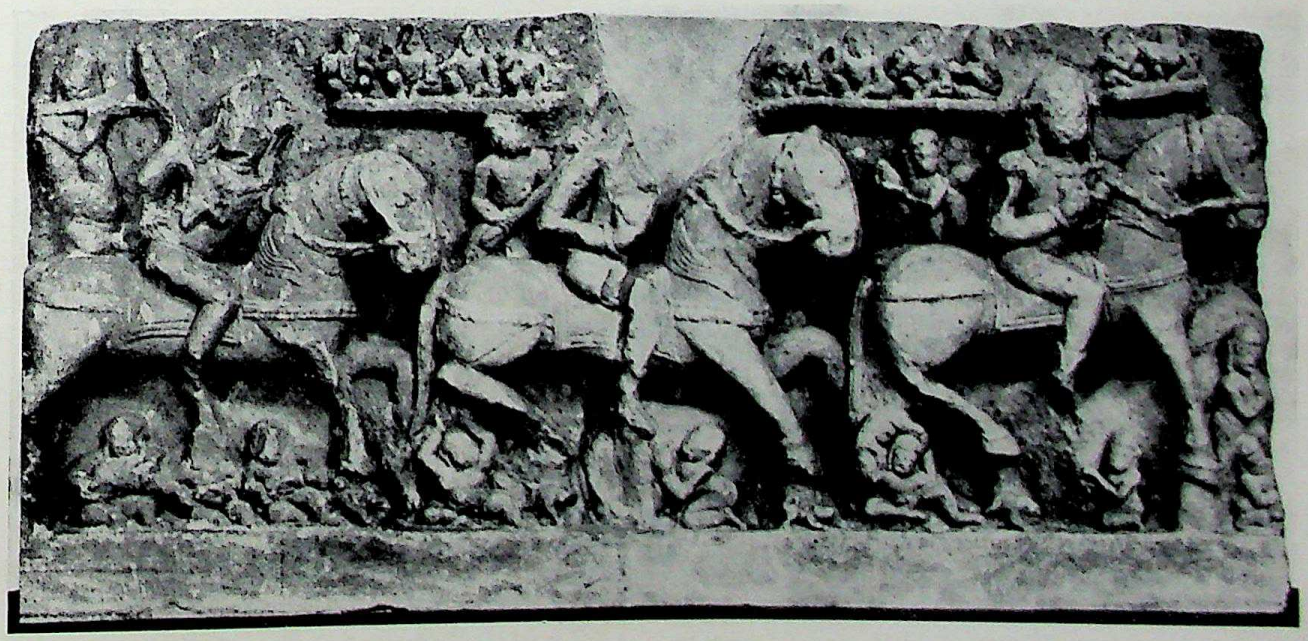
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



263 Architrave of a doorway surround with a Navagraha panel. Bhita, Allahabad District. U.P., 9th-10th century A.D.; .150 × .780 m.



264 Sill of a temple doorway. Bhita, Allahabad District, U.P., *c.* 9th century A.D.; .260 × 1.270 m.

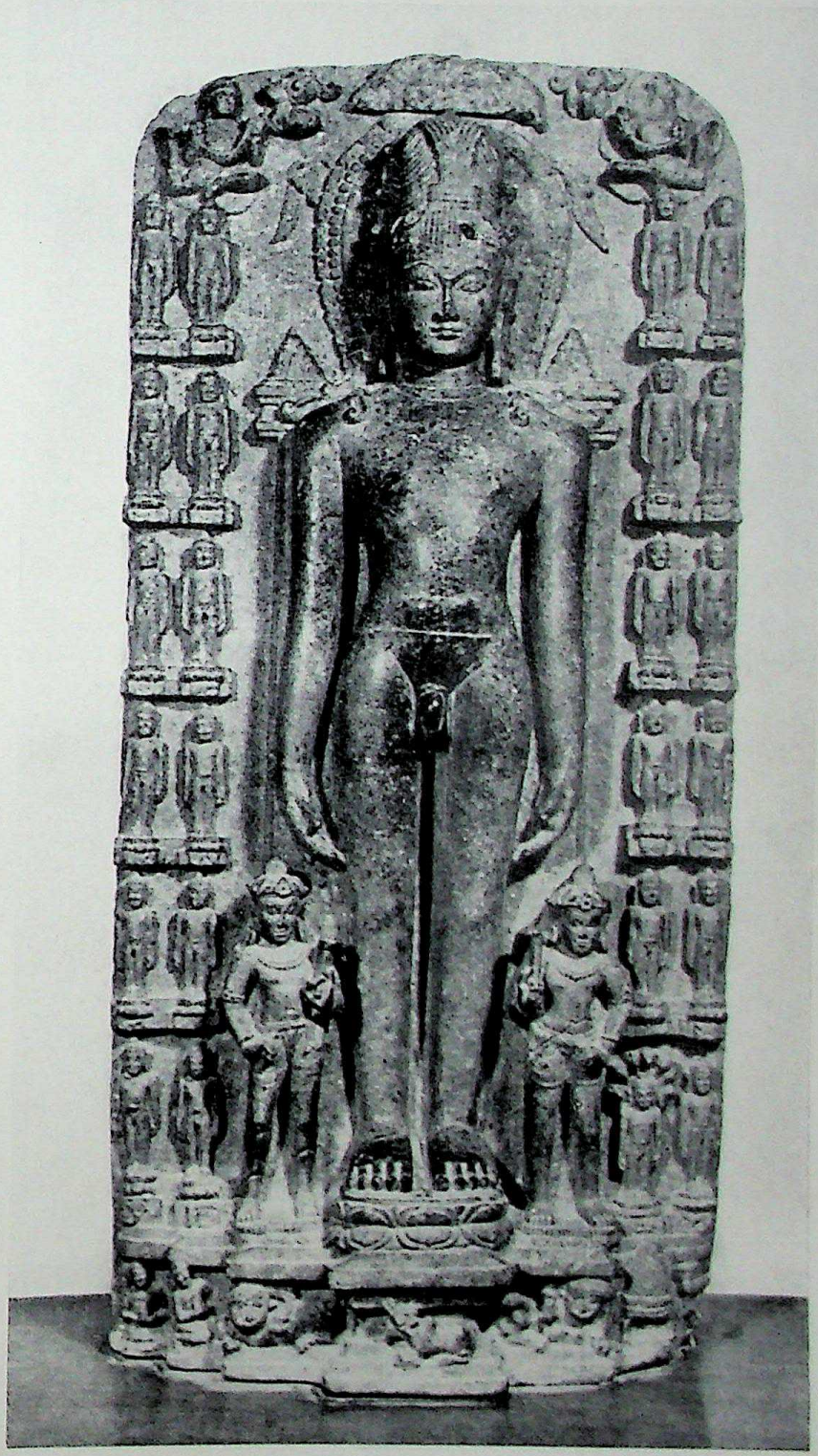


260 Revanta. Bhita, Allahabad District, U.P., 11th century A.D.; .630 × 1.350 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

266 Sūrya. Chillah, Allahabad District, U.P., *c.* 8th-9th century A.D.; ht. .690 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



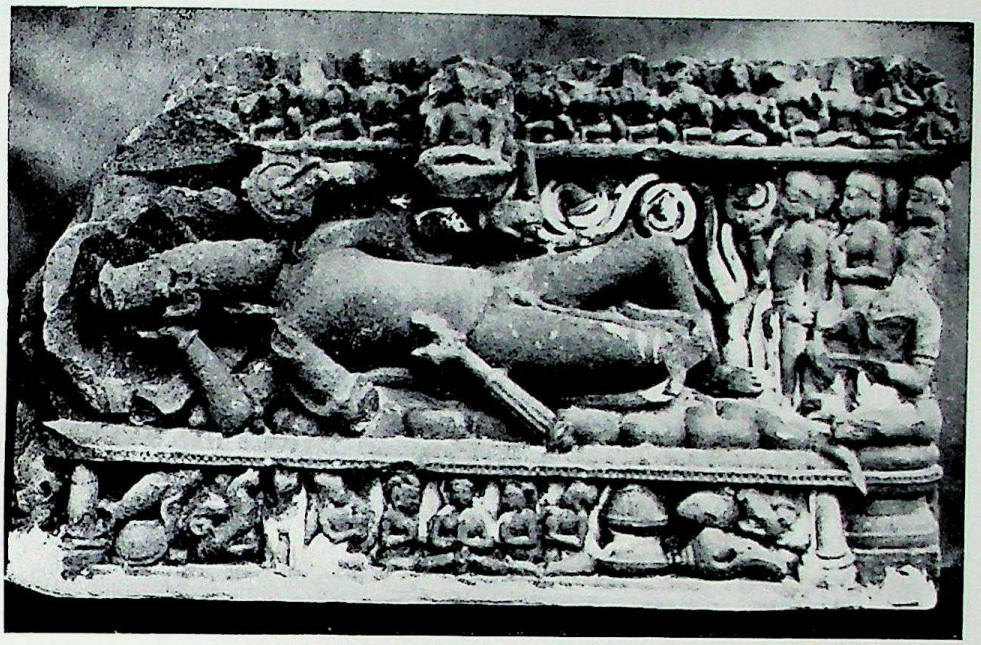
277 Ṛṣabhanātha with attendant Jinas. Gaya, Gaya District, Bihar, 8th-9th century A.D.; .960 × .460 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

278 Miniature image of Revanta. Gaya, Gaya District, Bihar, 9th century A.D.; ht. .105 m.

279 Śyāma Tārā. Gaya, Gaya District, Bihar, late 11th century A.D.; .520 × .250 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



281 Viṣṇu Anantaśāyin. Gurgi, Rewa District, M.P., 11th century A.D.; .600 × 1.000 m.

284 Dancing Kālī. Gurgi, Rewa District, M.P., 11th century A.D.; .680 × .365 m.

Cāmuṇḍā

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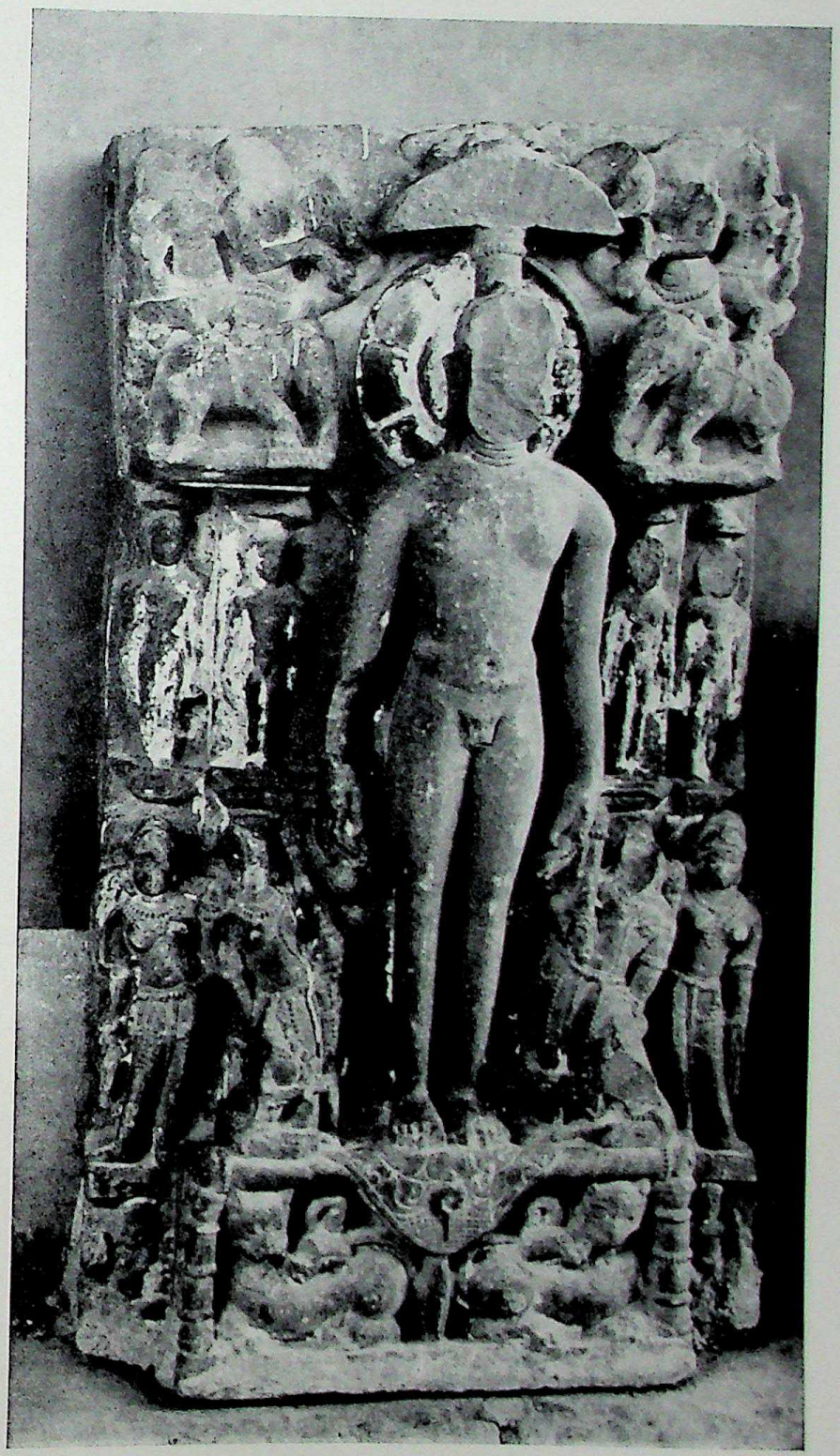
C

286 Standing Pārśvanātha. Gurgi, Rewa District, M.P., *c.* 9th century A.D.; .940 × .535 m.

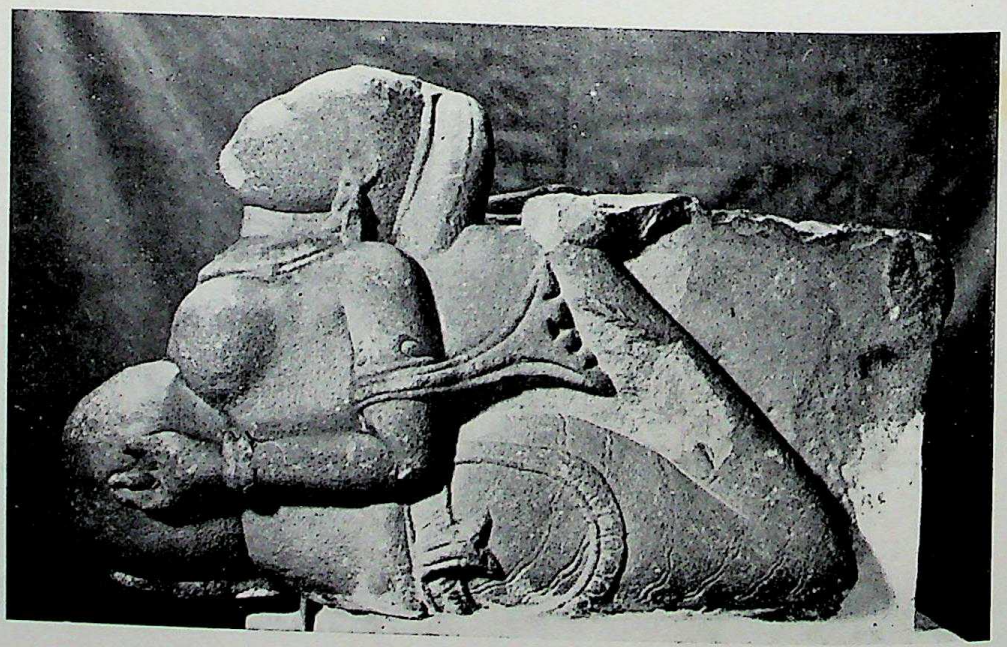
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



287 Standing Neminātha. Gurgi, Rewa District, M.P., 11th century A.D.; .850 × .490 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

289 Jaina tutelary couple. Gurgi, Rewa District, M.P., 10th century A.D.; .787 × .557 m.



292 Gargoyle. Gurgi, Rewa District, M.P., 11th century A.D.; .480 × .765 m.

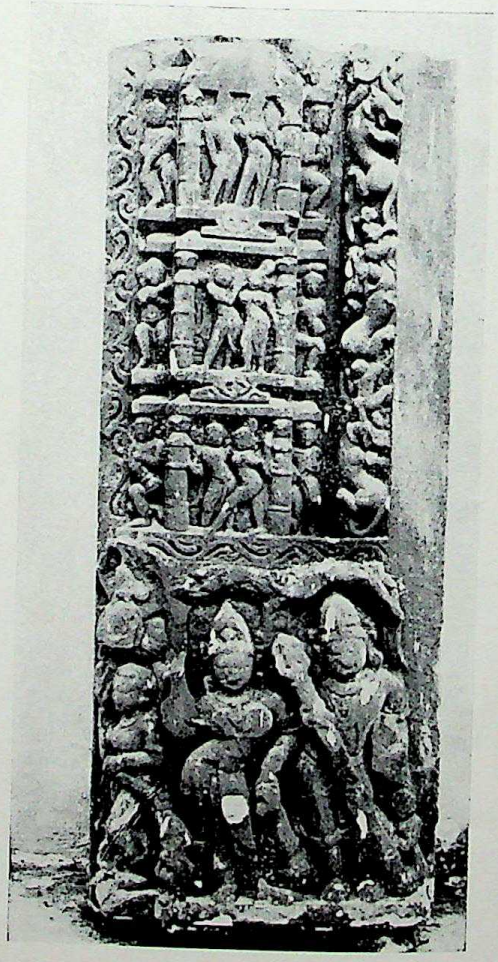
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

295 Fragment of a doorway surround. Gurgi, Rewa District, M.P., 9th century A.D.; .800 × .320 m.

296 Fragment of a doorway surround. Gurgi, Rewa District, M.P., 9th century A.D.; 1.195 × .320 m.

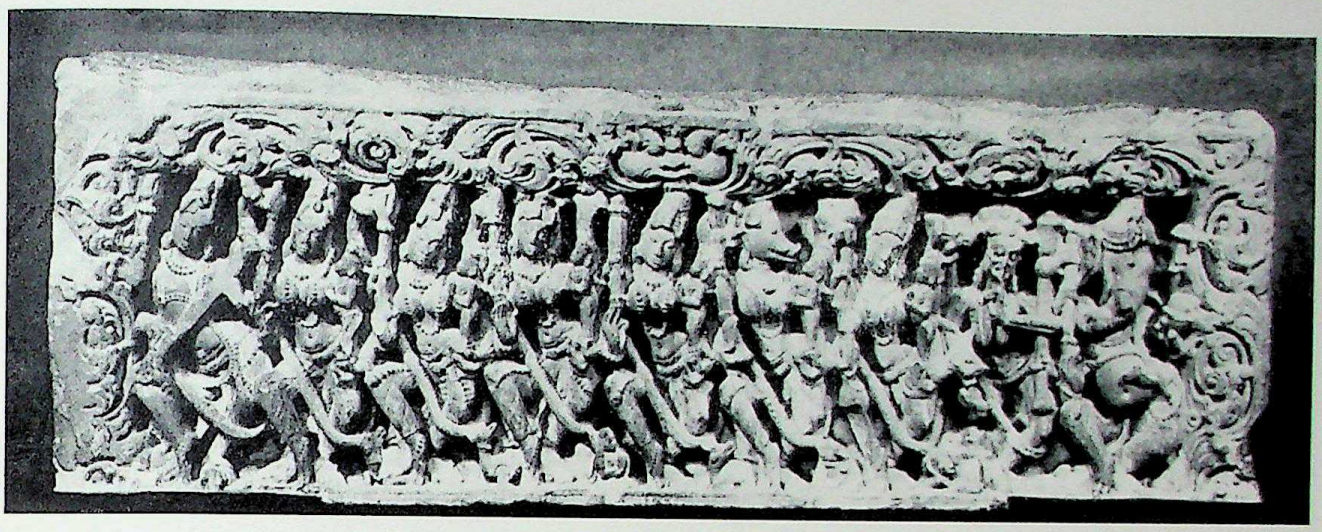
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

297 Architectural fragment with Umā-Maheśvara and attendants. Gurgi, Rewa District, M.P., 9th century A.D.; .390 × .935 m.

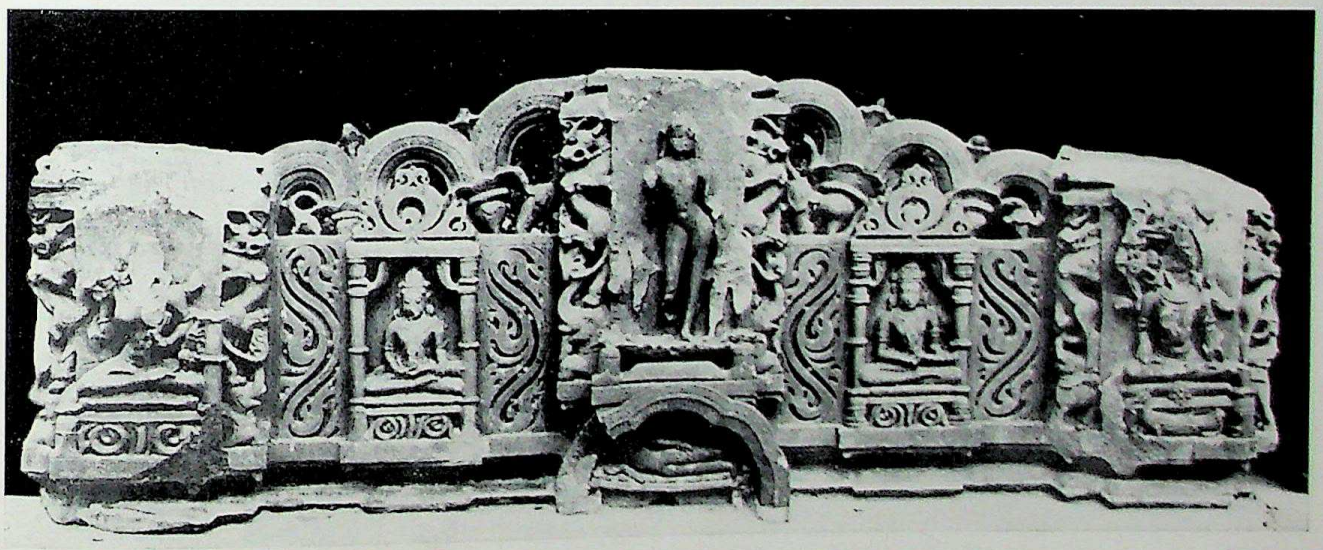


300 Right side of a doorway surround. Gurgi, Rewa District, M.P., 10th century A.D.; 1.240 × .490 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

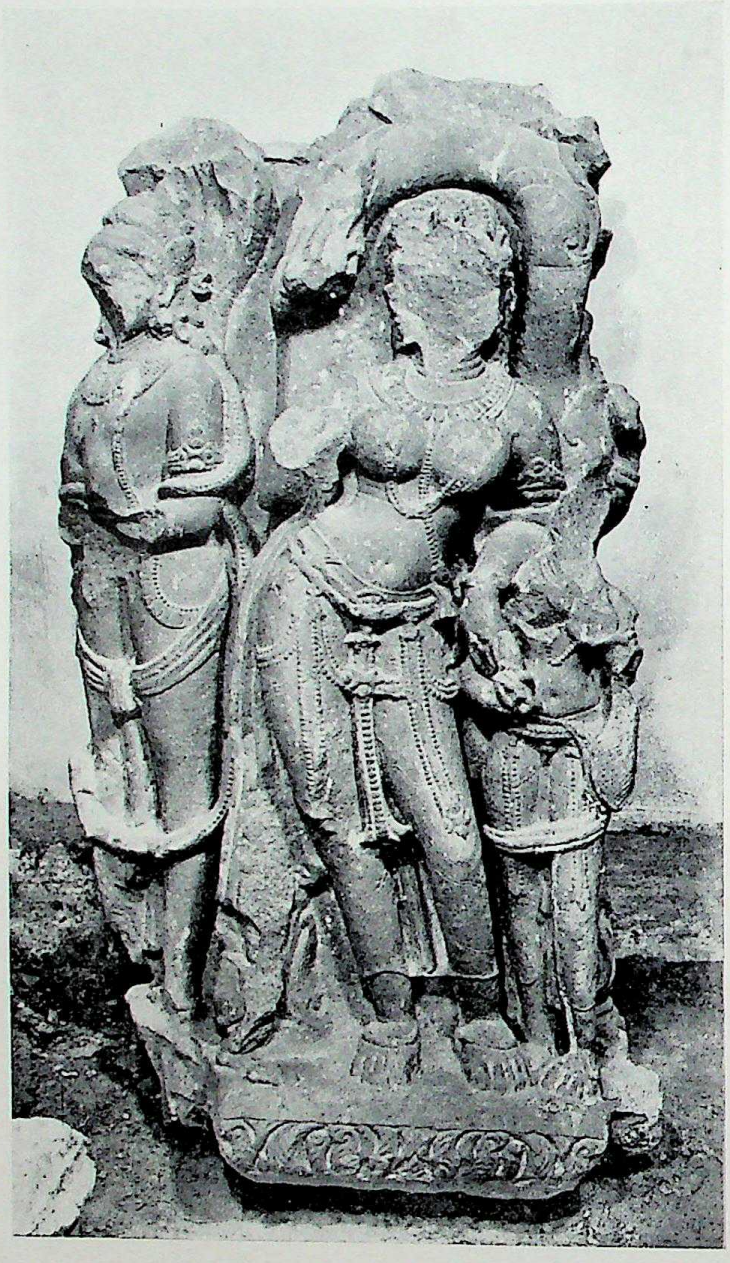


301 Saptamātṛkā panel. Gurgi, Rewa District, M.P., 10th century A.D.; .420 × 1.250 m.



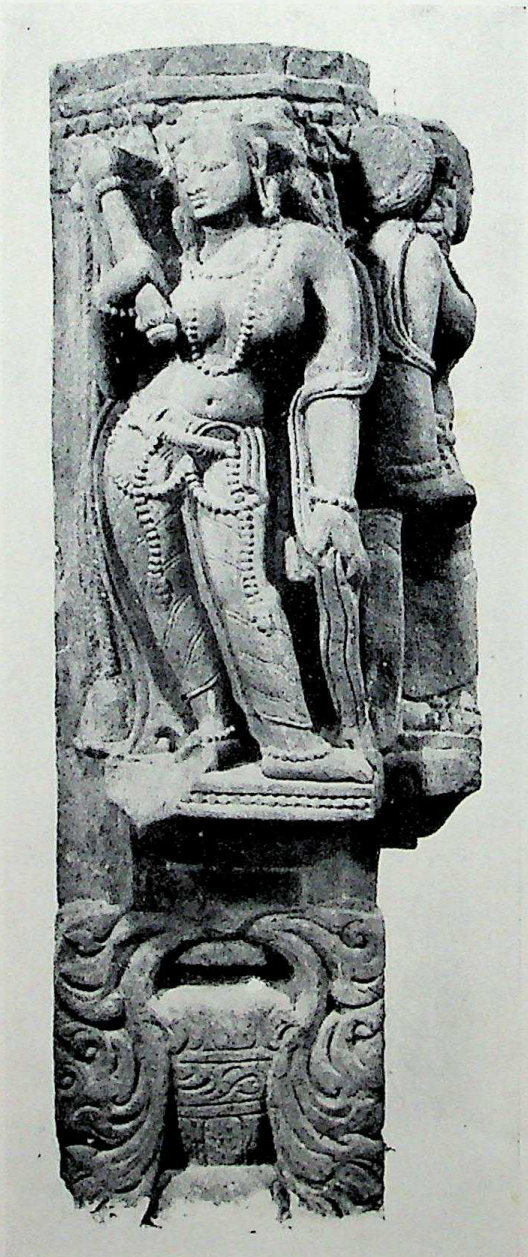
303 Fragment of a *parikarma*. Gurgi, Rewa District, M.P., 11th century A.D.; .640 × 1.800 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



306 Bracket figures. Gurgi, Rewa District, M.P., *c.* 10th century A.D.; .770 × .410 m.

304 Fragment of a pilaster. Gurgi, Rewa District, M.P., 10th century A.D.; .745 × .290 m.



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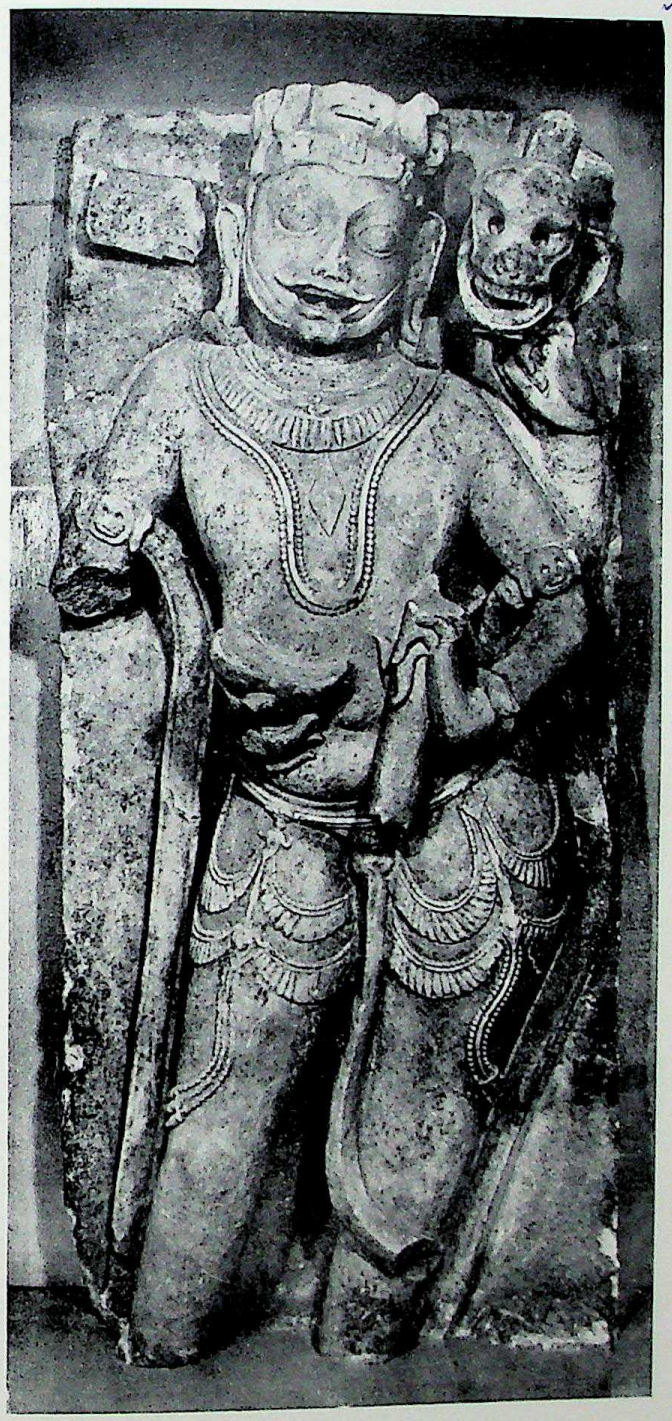
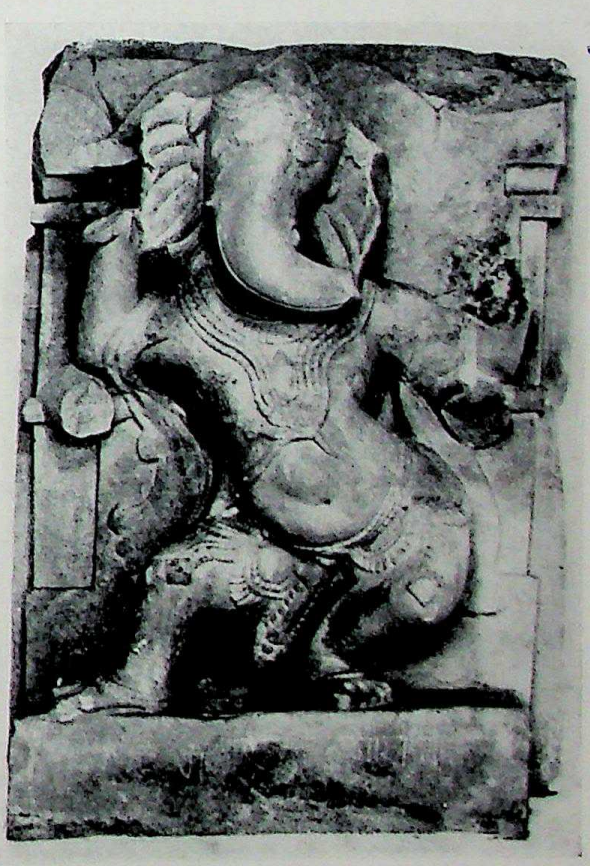


316 Standing Bhairava. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.370 × .600 m.

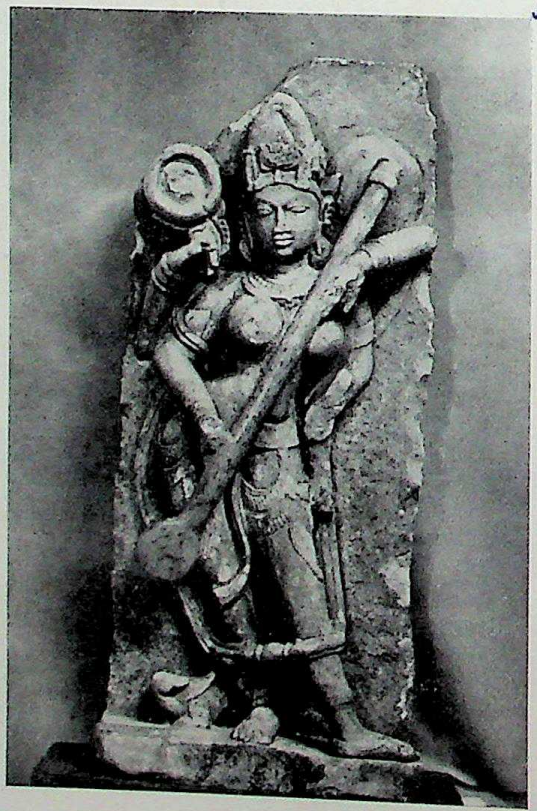


315 Dancing Gaṇeśa. Jamsot, Allahabad District, U.P., 12th century A.D.; .510 × .440 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

319 Kubera. Jamsot, Allahabad District, U.P., 12th century A.D.; ht. .520 m.

325 Vasu and consort. Jamsot, Allahabad District, U.P., 12th century A.D.; .550 × .390 m.



329 Sarasvatī. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.170 × .490 m.

330 Sarasvatī. Jamsot, Allahabad District, U.P., 12th century A.D.; .600 × .440 m.

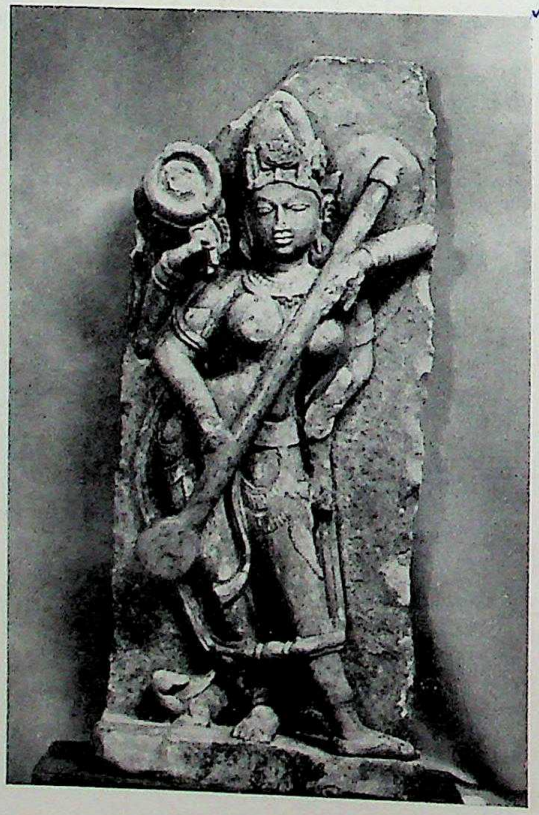
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

333 Bracket figure. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.100 × .450 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

319 Kubera. Jamsot, Allahabad District, U.P., 12th century A.D.; ht. .520 m.

325 Vasu and consort. Jamsot, Allahabad District, U.P., 12th century A.D.; .550 × .390 m.



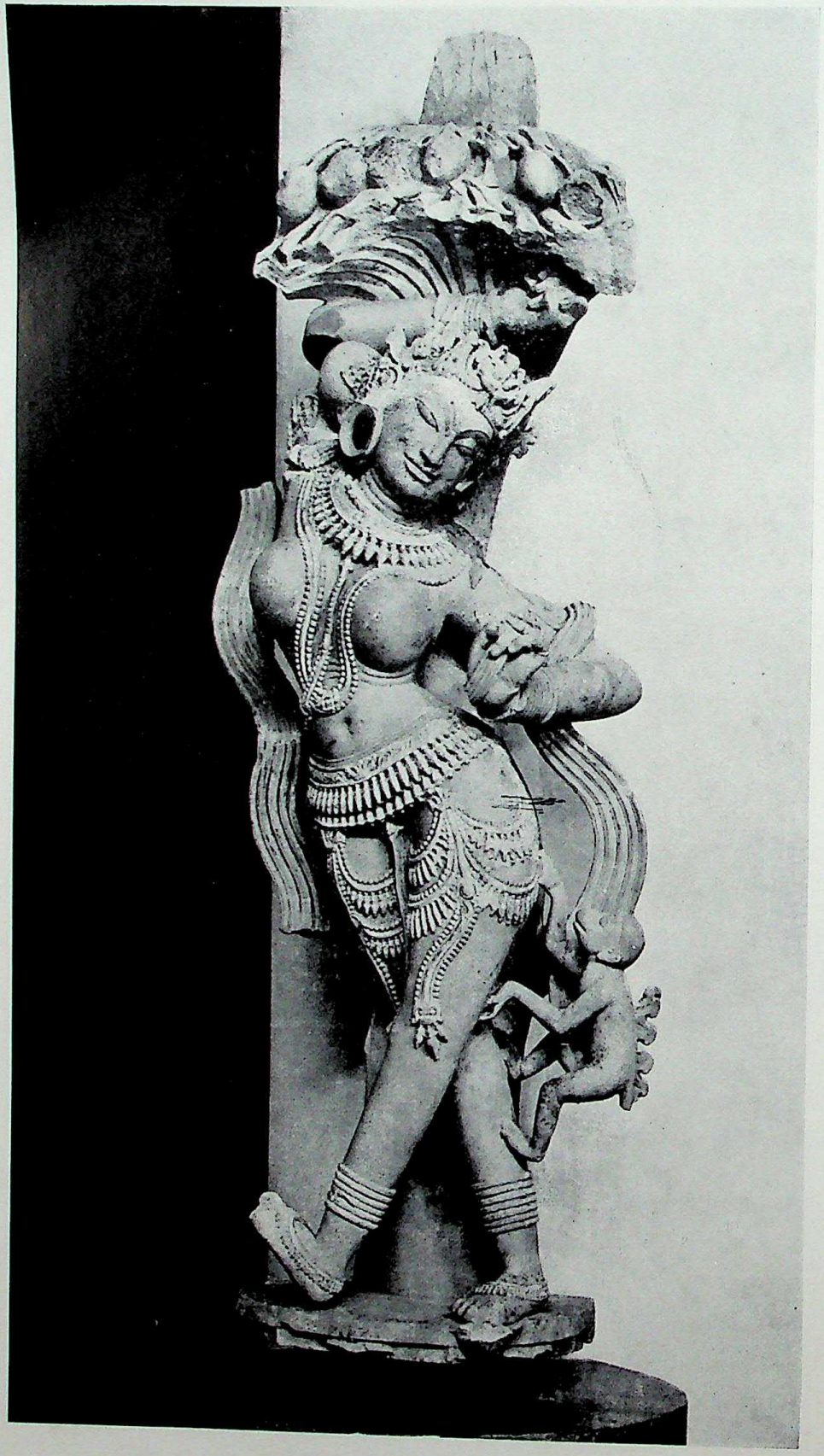
329 Sarasvatī. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.170 × .490 m.

330 Sarasvatī. Jamsot, Allahabad District, U.P., 12th century A.D.; .600 × .440 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

333 Bracket figure. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.100 × .450 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



334 Bracket figure. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.180 × .420 m.

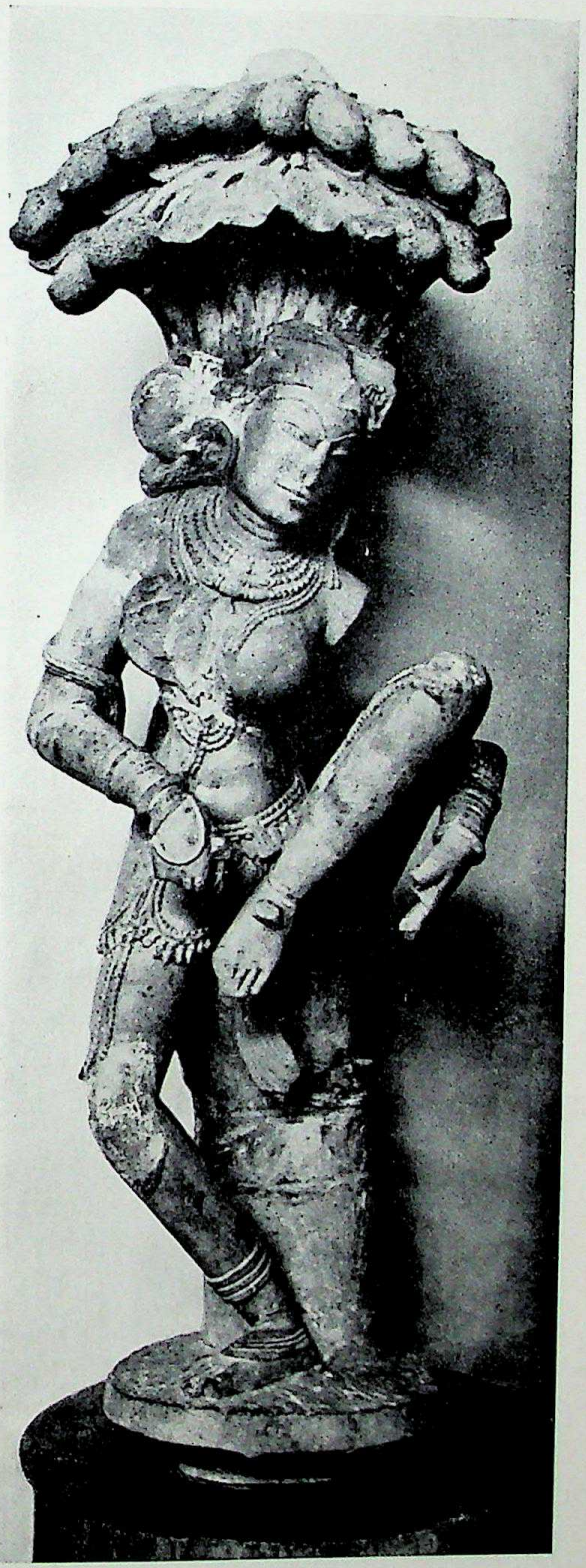
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

335 Bracket figure. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.210 × .320 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

336 Bracket figure. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.180 × .420 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



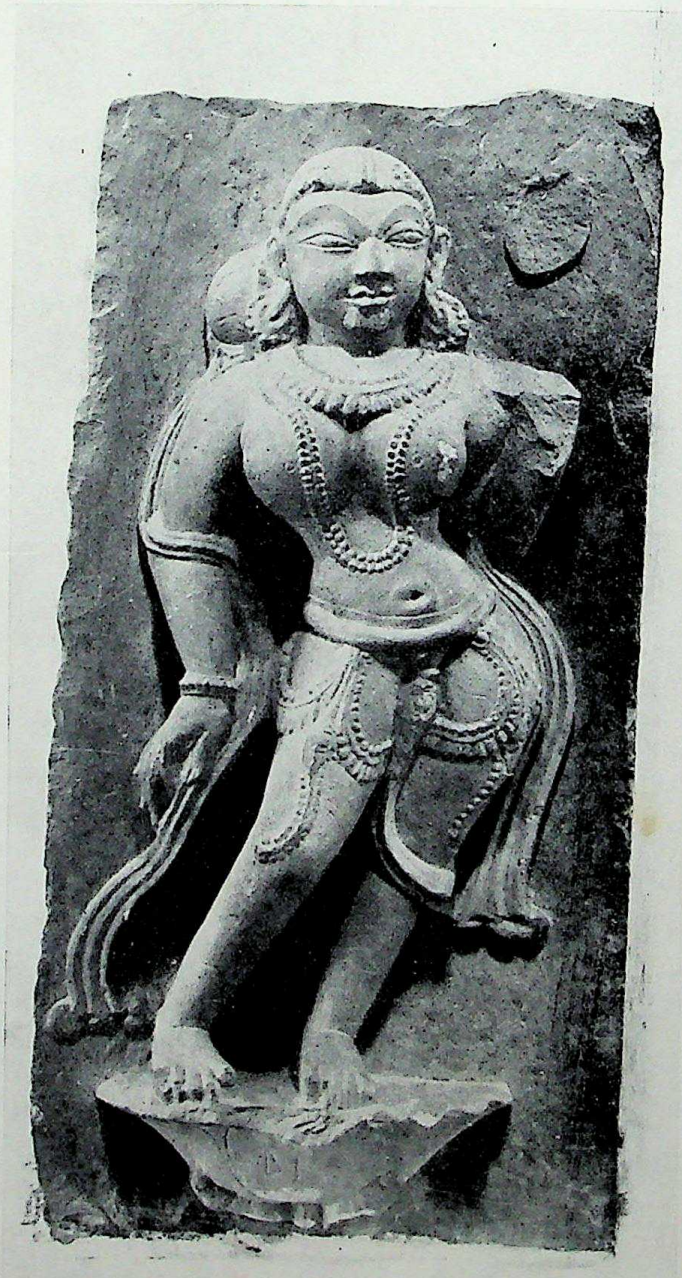
337 Bracket figure. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.105 × .420 m.

338 Surasundarī, fragment of a temple wall. Jamsot, Allahabad District, U.P., 12th century A.D.; .480 × .300 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

345 Surasundarī, fragment of a temple wall. Jamsot, Allahabad District, U.P., 12th century A.D.; .630 × .240 m.

347 Surasundarī, fragment of a temple wall. Jamsot, Allahabad District, U.P., 12th century A.D.; .570 × .280 m.



CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

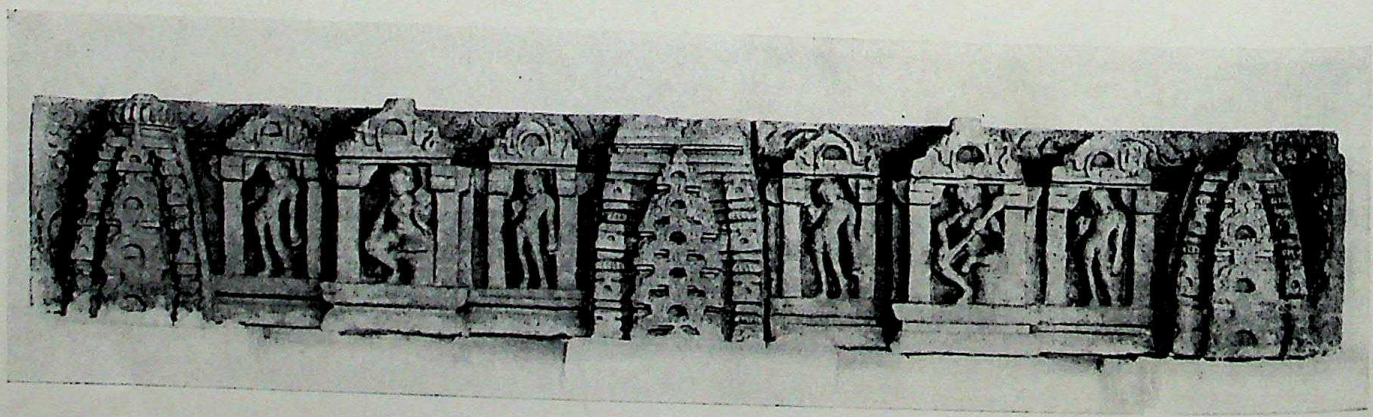
360 Flying Vidyādhara and consort, fragment from the *ūrdhvajaṅghā* of a temple, Jamsot, Allahabad District, U.P., 12th century A.D.; ht. .360 m.

355 Flying Apsarās, fragment from the *ūrdhvajaṅghā* of a temple, Jamsot, Allahabad District, U.P., 12th century A.D.; ht. .360 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

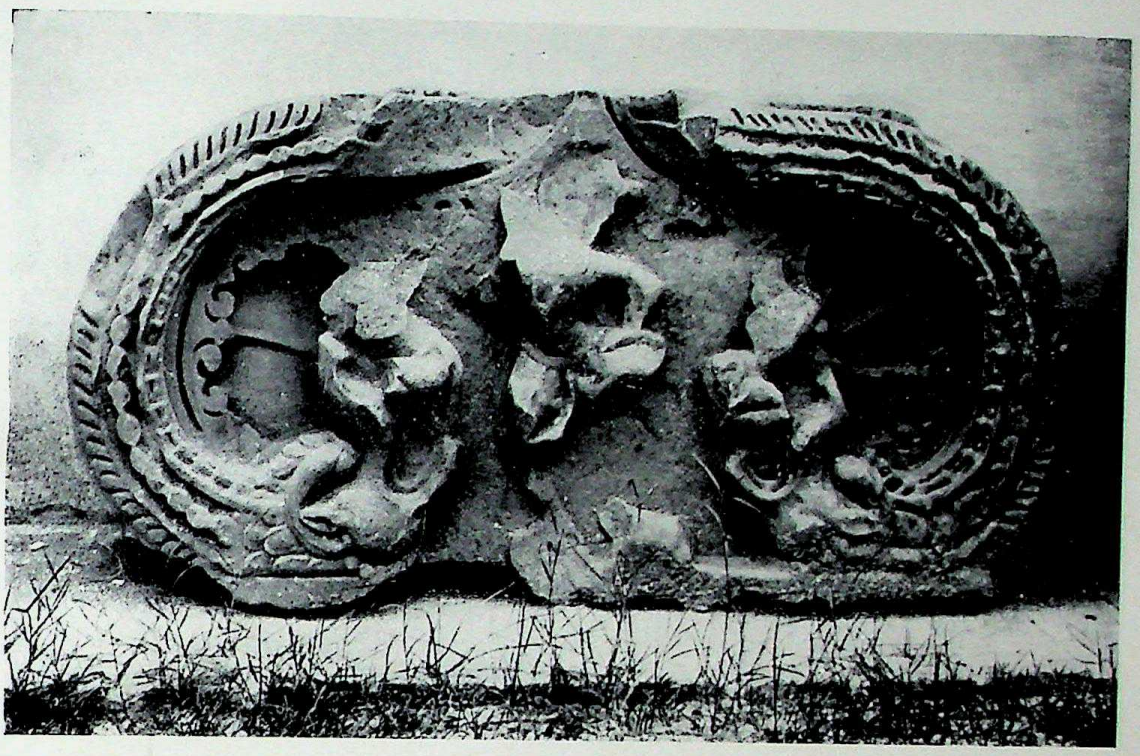
367 *Śuka-vyāla*, fragment of a temple wall. Jamsot, Allahabad District, U.P., 12th century A.D.; .820 × .460 m.

368 Fragment of a pilaster. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.800 × .480 m.



369 Architrave of a doorway surround. Jamsot, Allahabad District, U.P., *c.* 9th century A.D.; .340 × 2.000 m.

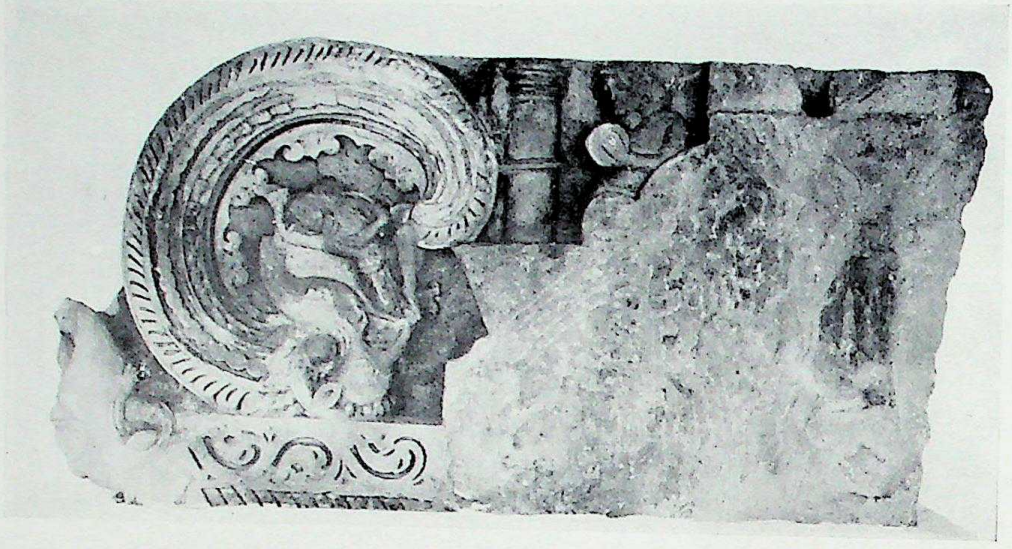
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



370 Fragment of a ceiling. Jamsot, Allahabad District, U.P., 12th century A.D.; .600 × 1.120 m.

371 Fragment of a temple *śikhara*. Jamsot, Allahabad District, U.P., 12th century A.D.; .700 × 1.000 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



373 Ceiling fragment. Jamsot, Allahabad District, U.P., 12th century A.D.; 1.270 × .680 m.

374 Architectural fragment. Jamsot, Allahabad District, U.P., 12th century A.D.; ht. .750 m.

375 Architectural fragment. Jamsot, Allahabad District, U.P., 12th century A.D.; .865 × .455 m.

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377 Seated Goddess. Jaso, Satna District, M.P., 11th century A.D.; .960 × .640 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

378 Umā-Maheśvara. Jaso, Satna District, M.P., 11th century A.D.; 1.180 × .720 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

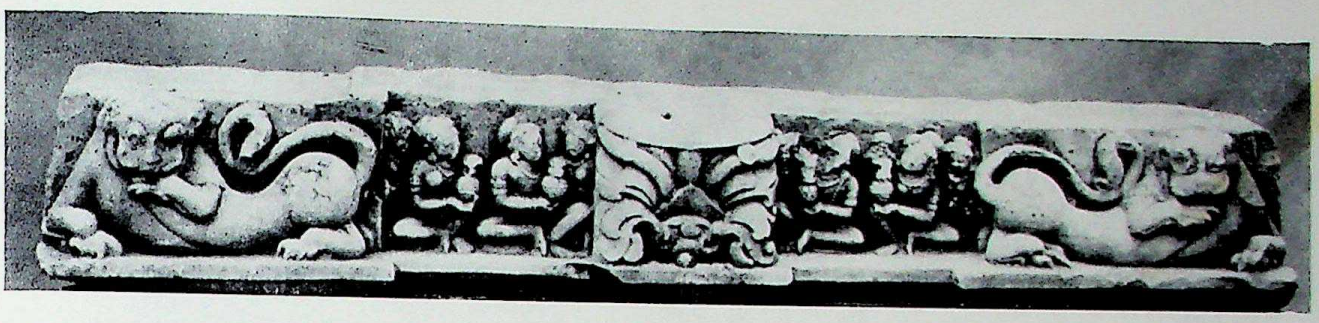
380 Seated Ṛṣabhanātha. Jaso, Satna District, M.P., late 10th century A.D.; 1.480 × .900 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

381 Jaina tutelary couple. Jaso, Satna District, M.P., 11th century A.D.;.810 × .570 m.

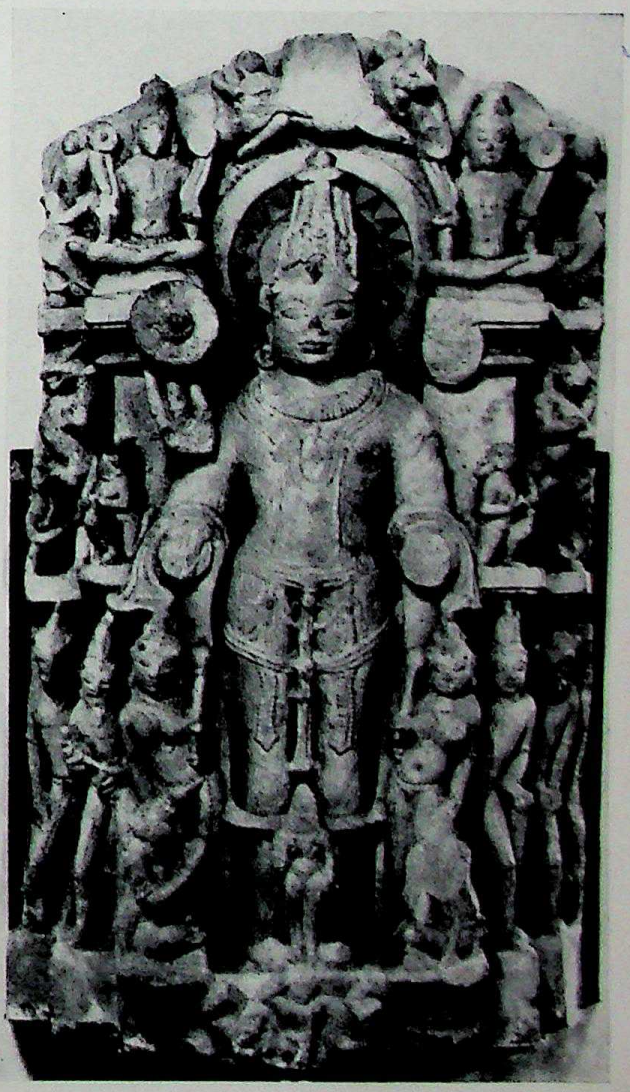
382 Yama, Regent of the South. Jaunpur, Jaunpur District, U.P., 11th century A.D.; .675 × .345 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



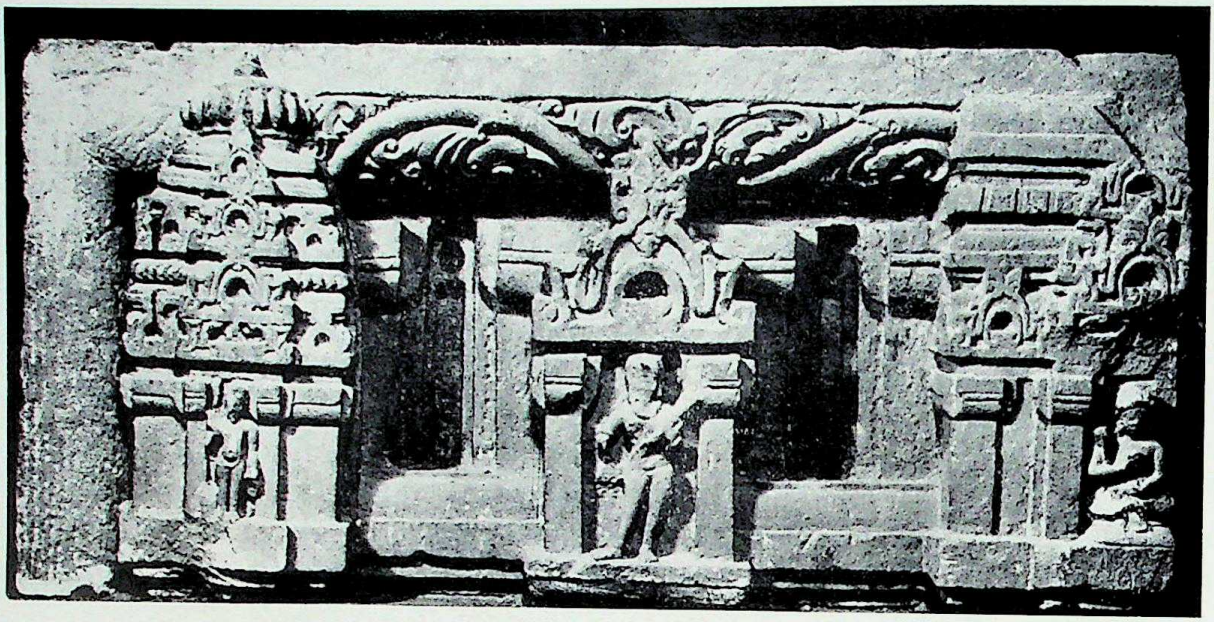
384 Sill of a temple doorway. Jhusi, Allahabad District, U.P., *c.* 9th century A.D.; 1.193 × .178 m.

386 Kārttikeya. Kanauj, Farrukhabad District, U.P., 9th century A.D.; .310 × .260 m.

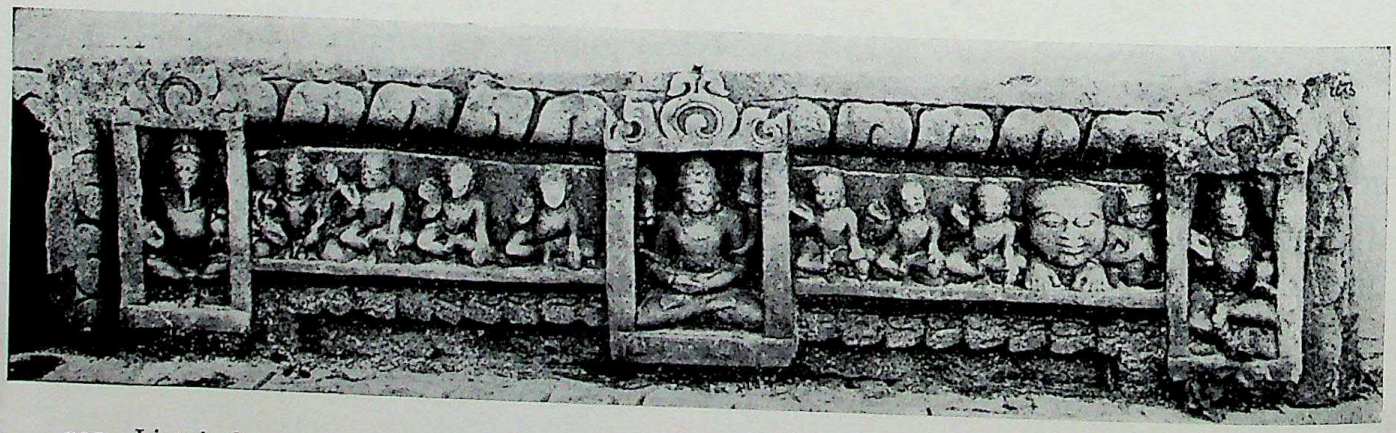


388 Sūrya. Kara, Allahabad District, U.P., 11th century A.D.; .690 × .390 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



393 Fragment of an architrave. Kara, Allahabad District, U.P., 9th century A.D.; 1.140 × .355 m.

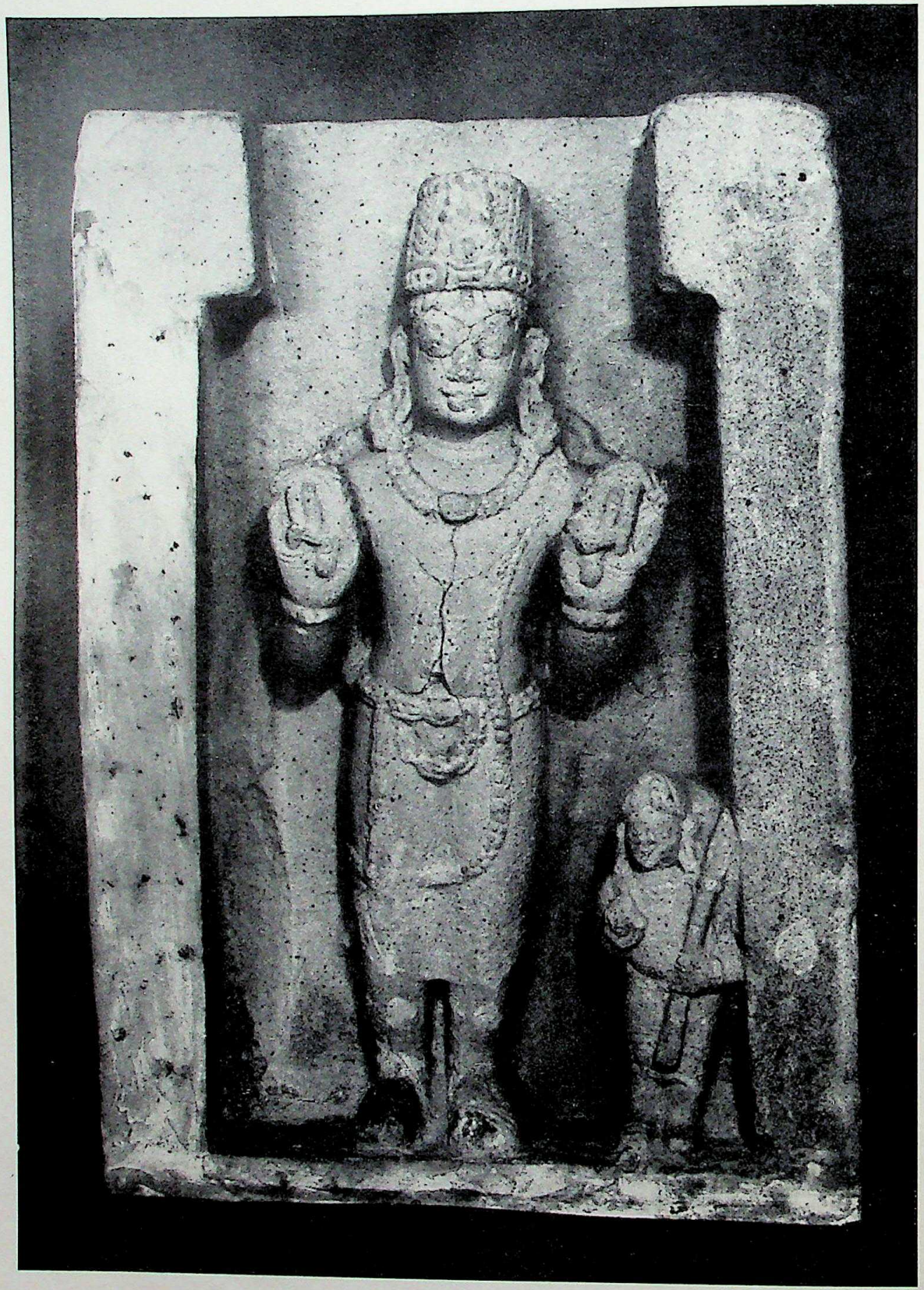


395 Lintel of a temple doorway. Kara, Allahabad District, U.P., 11th century A.D.; .300 × 1.130 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

397 Sūrya. Karchhana, Allahabad District, U.P., 10th century A.D.; 1.200×.800 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



398 Sūrya in a niche. Karchhana, Allahabad District, U.P., *c.* 8th-9th centuries A.D.; .440× .310 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

399 Sūrya accompanied by consorts and attendants. Kausambi, Allahabad District, U.P., *c.* 8th century A.D.; .650 × .430 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

400 Sūrya, Kausambi, Allahabad District, U.P., *c.* 9th century A.D.; .780 × .740 m.

401 Bhairava. Kausambi, Allahabad District, U.P., 9th century A.D.; .630 × .470 m.

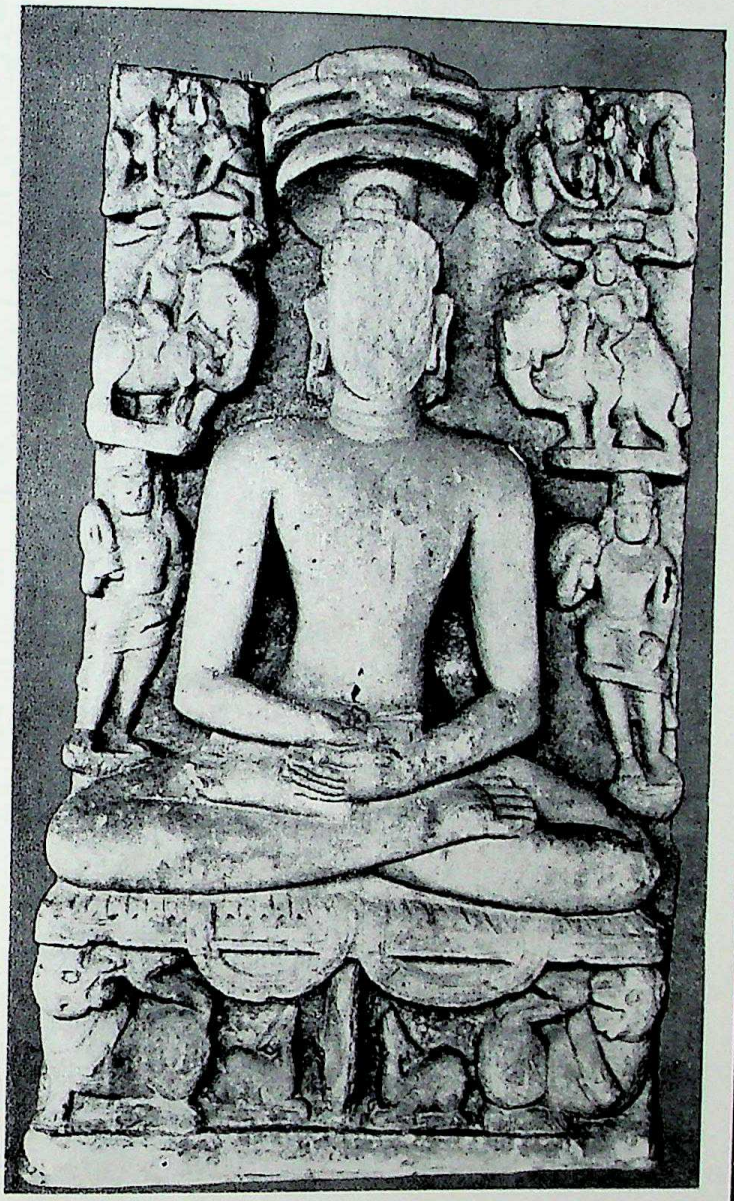
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

402 Dancing Gaṇeśa. Kausambi, Allahabad District, U.P., 11th century A.D.; 1.800 × .560 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

406 The Tīrthaṅkara Candraprabha. Kausambi, Allahabad District, U.P., 9th century A.D.; 1.150 × .740 m.

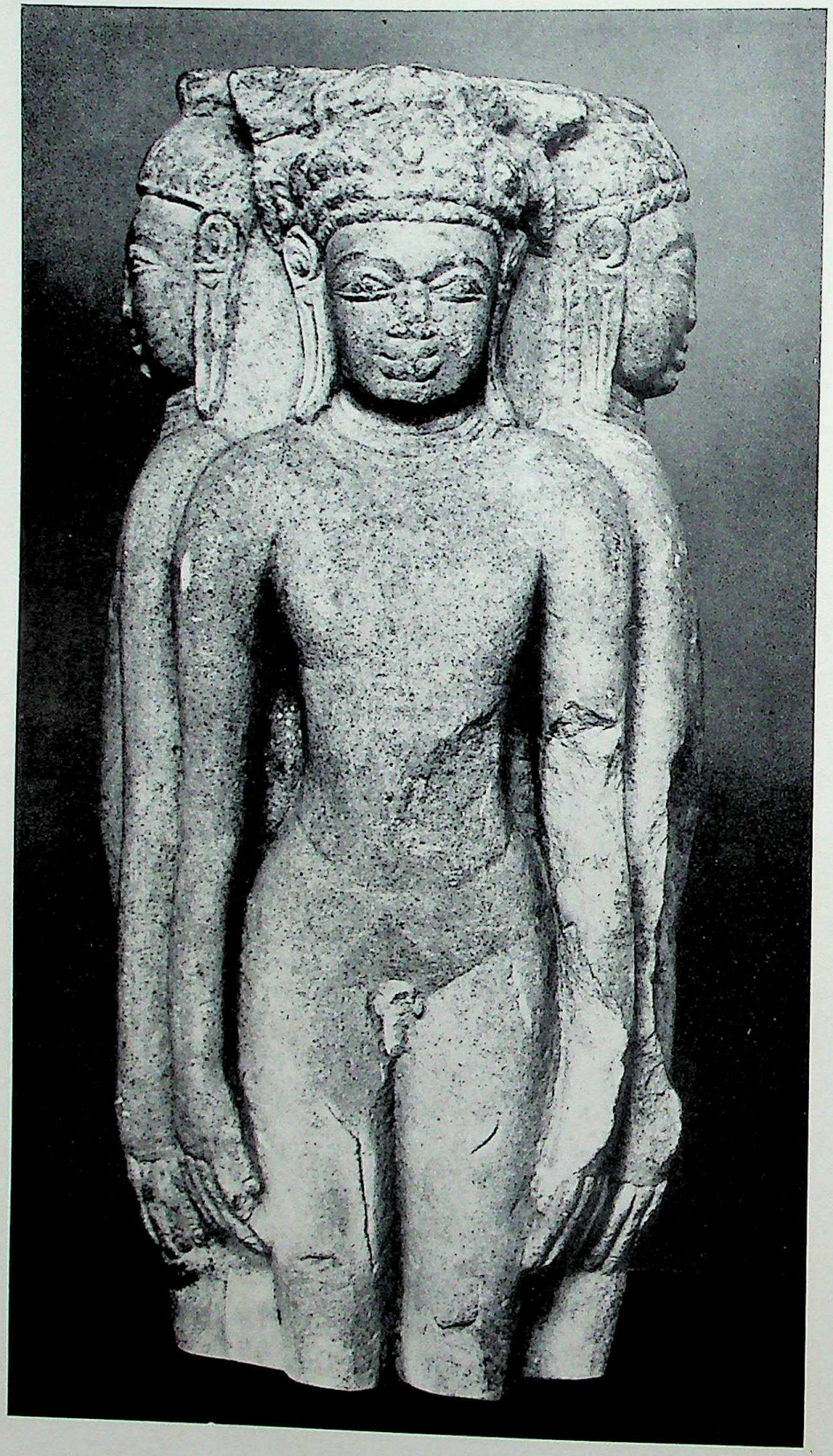
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



408 Jaina Tīrthaṅkara. Kausambi, Allahabad District, U.P., 9th century A.D.; 1.250 × .700 m.

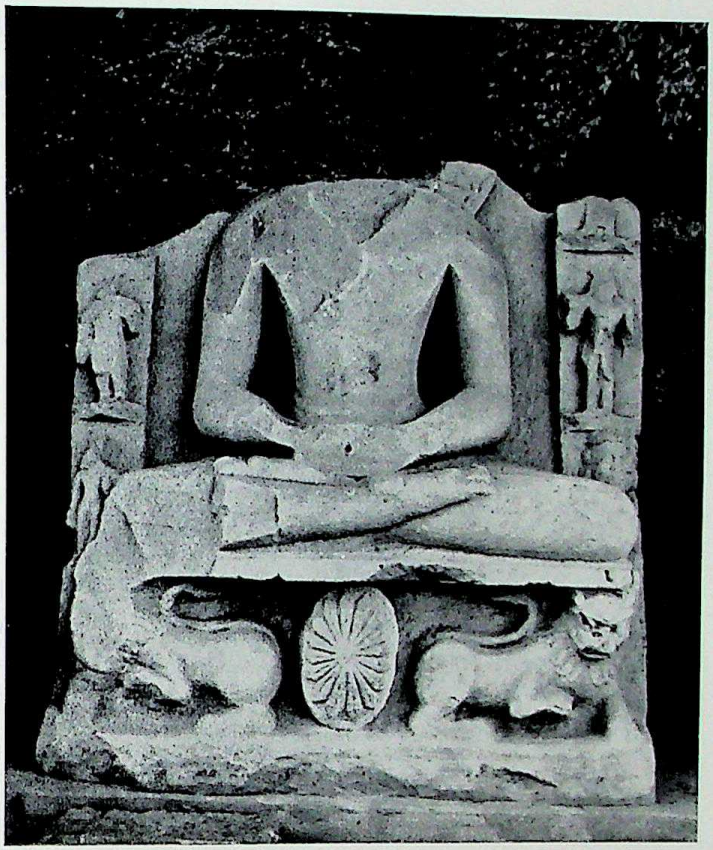
407 Seated Tīrthaṅkara. Kausambi, Allahabad District, U.P., 9th century A.D.; .800 × .595 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



410 Jaina *sarvato-bhadrikā pratimā*. Kausambi, Allahabad District, U.P., 10th century A.D.; .530 × .220 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



409 Seated Tīrthaṅkara. Kausambi, Allahabad District, U.P., *c.* 10th century A.D.; .940 × .940 m.

411 Head of Śiva. Kausambi, Allahabad District, U.P., 10th-11th century A.D.; ht. .400 m.

412 Head of Śiva. Kausambi, Allahabad District, U.P., 10th-11th century A.D.; ht. .330 m.

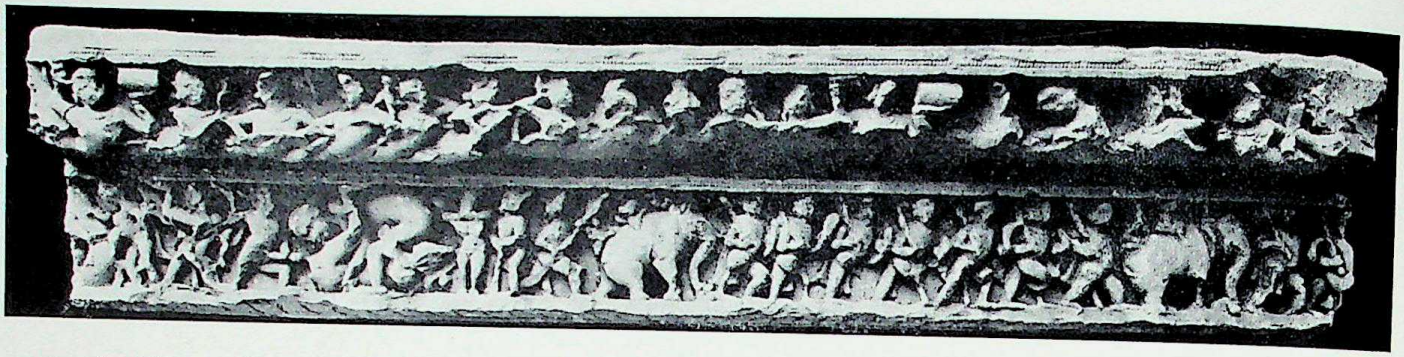
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

413a Doorway surround of a temple. Kausambi, Allahabad District, U.P., 9th century A.D.; 2.840×2.400 m.

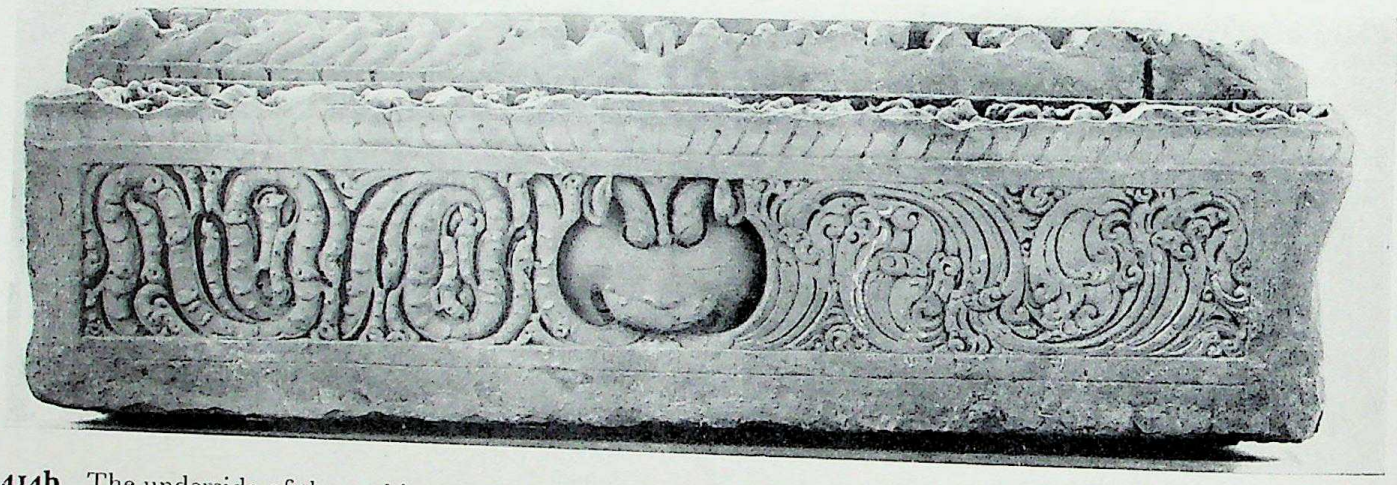
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

413b Detail of left jamb with River Goddess Yamunā.

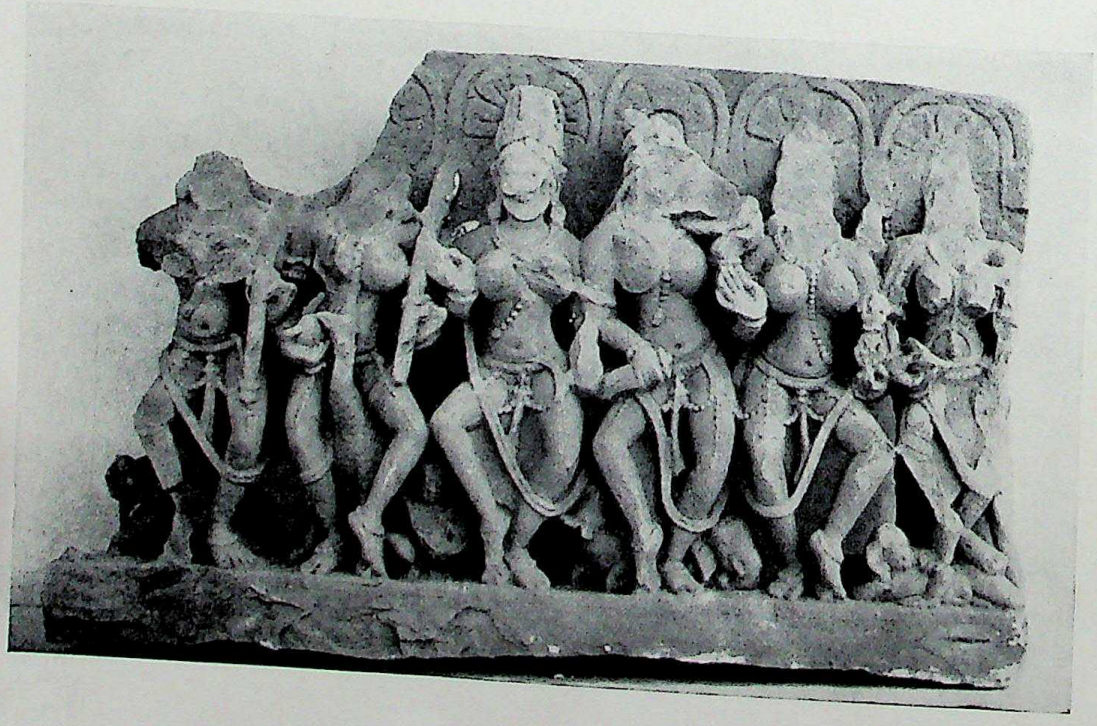
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



414a Architrave. Kausambi, Allahabad District, U.P., 10th century A.D.; 1.550 × .330 m.



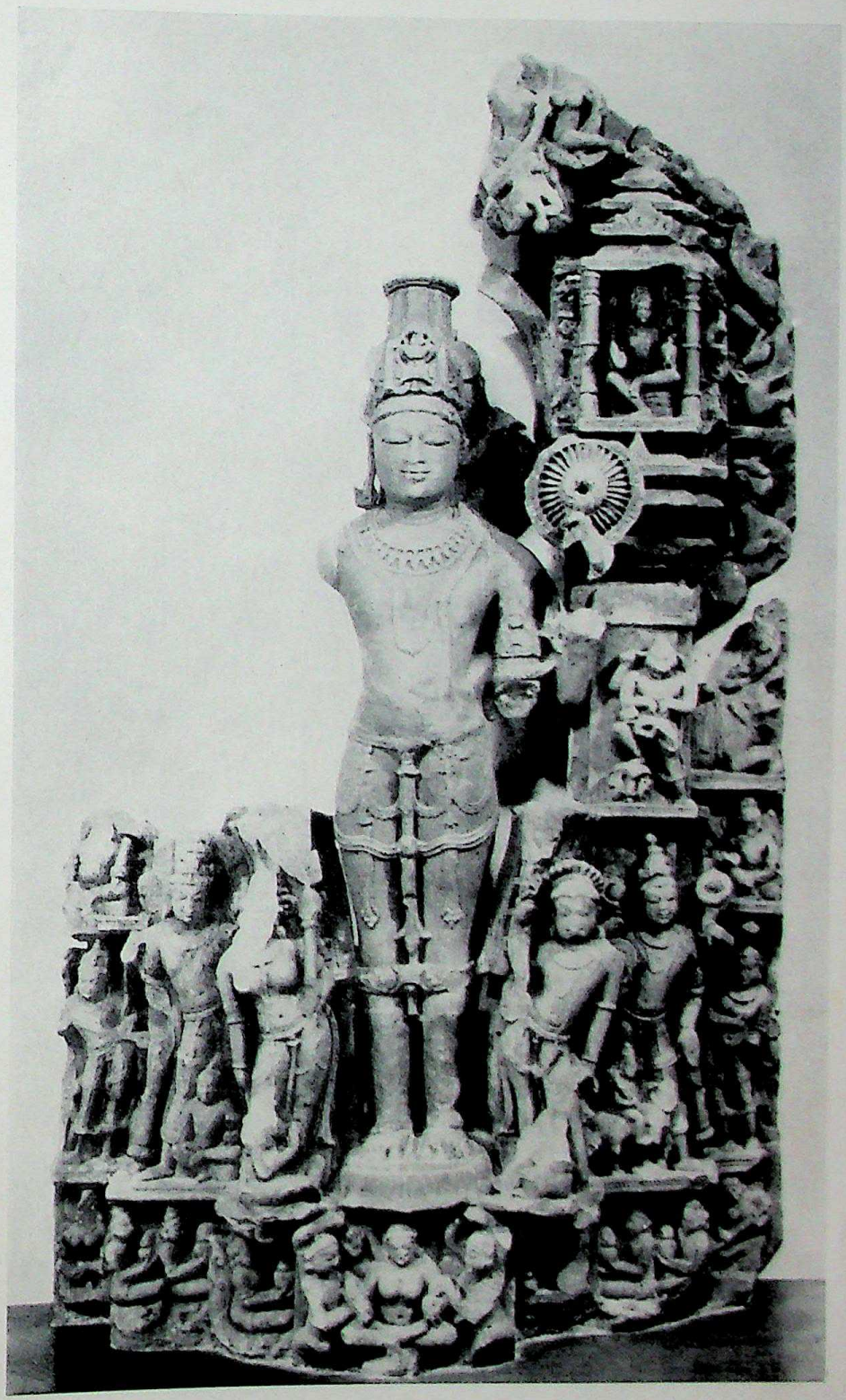
414b The underside of the architrave.



415 Fragment of a Saptamāṭṛkā panel. Kausambi, Allahabad District, U.P., *c.* 9th century A.D.; .500 × .875 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

416 Architectural fragment. Kausambi, Allahabad District, U.P., 11th century A.D.; ht. 1.190 m.



419 Viṣṇu. Khajuraho, Chhatarpur District, M.P., *c.* 11th century A.D.; 1.500 × .980 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

420 Viṣṇu on Garuḍa. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; .736 × .470 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

421 Varāha. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; .710×.470 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

422 Vāmana. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; .420 × .270 m.

423 Narasiṁha. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; .500 × .350 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

425 Bust of Pārvatī. Khajuraho, Chhatarpur District, M.P., 11th century A.D. .660 × .560 m.

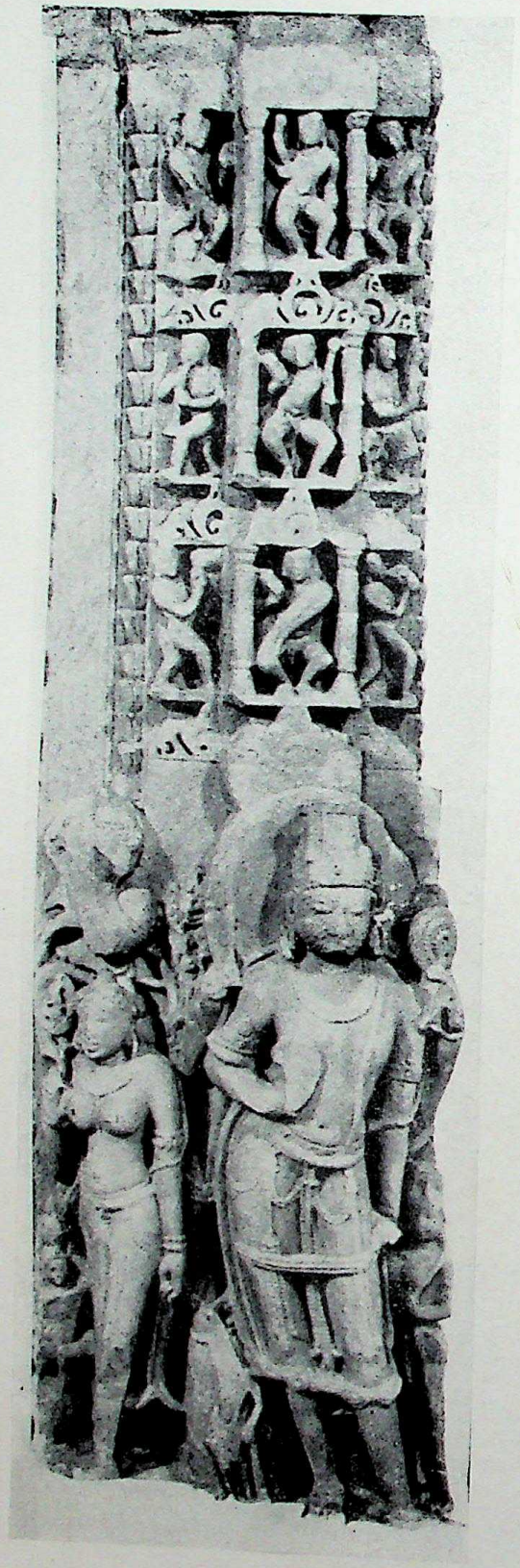
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

426 Umā-Maheśvara. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; 1.250 × .770 m.

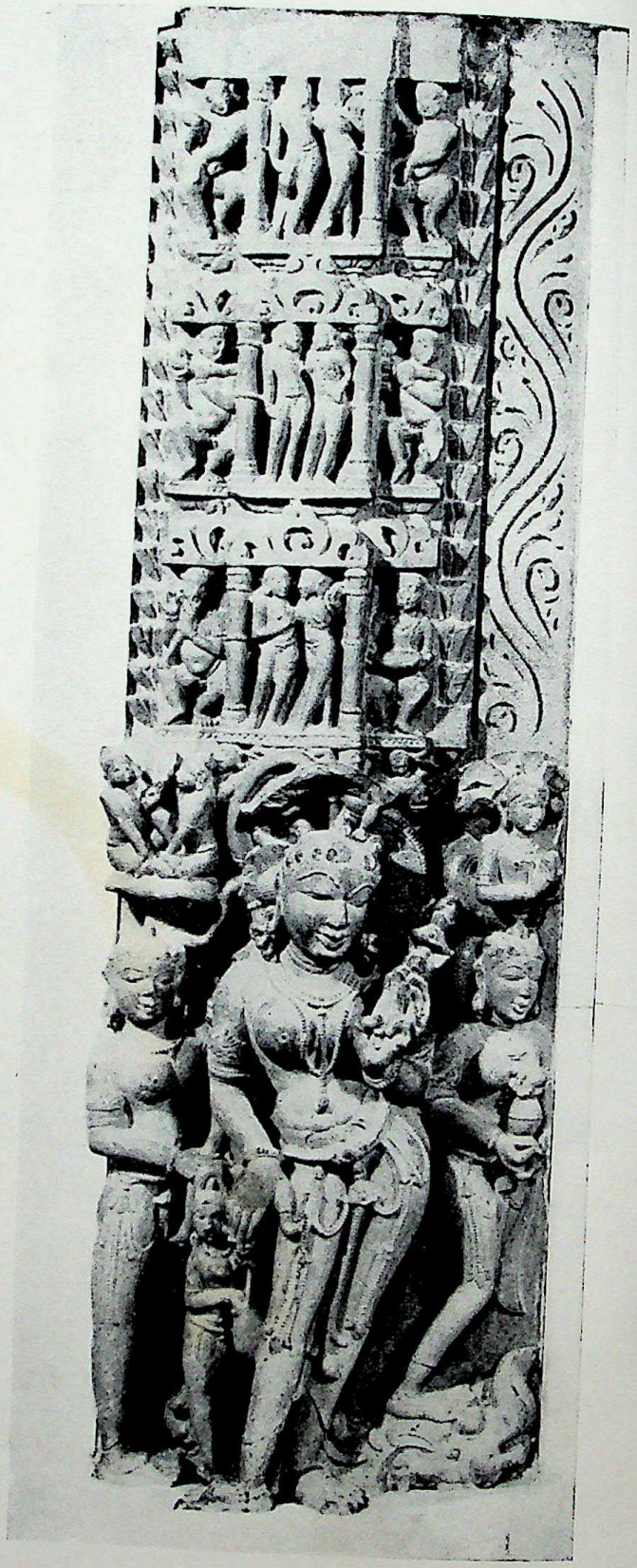
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

433 Fragment of a *parikarma* belonging to a Varāha image. Khajuraho, Chhatarpur District, M.P., 10th century A.D.; .740 × .747 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

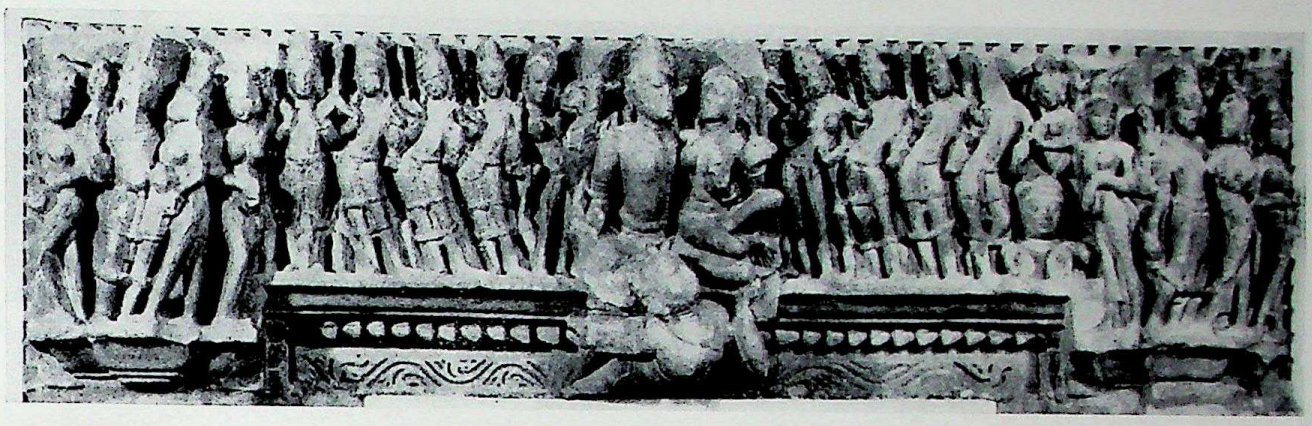


434 Right side of a doorway surround. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; 1.400 × .420 m.

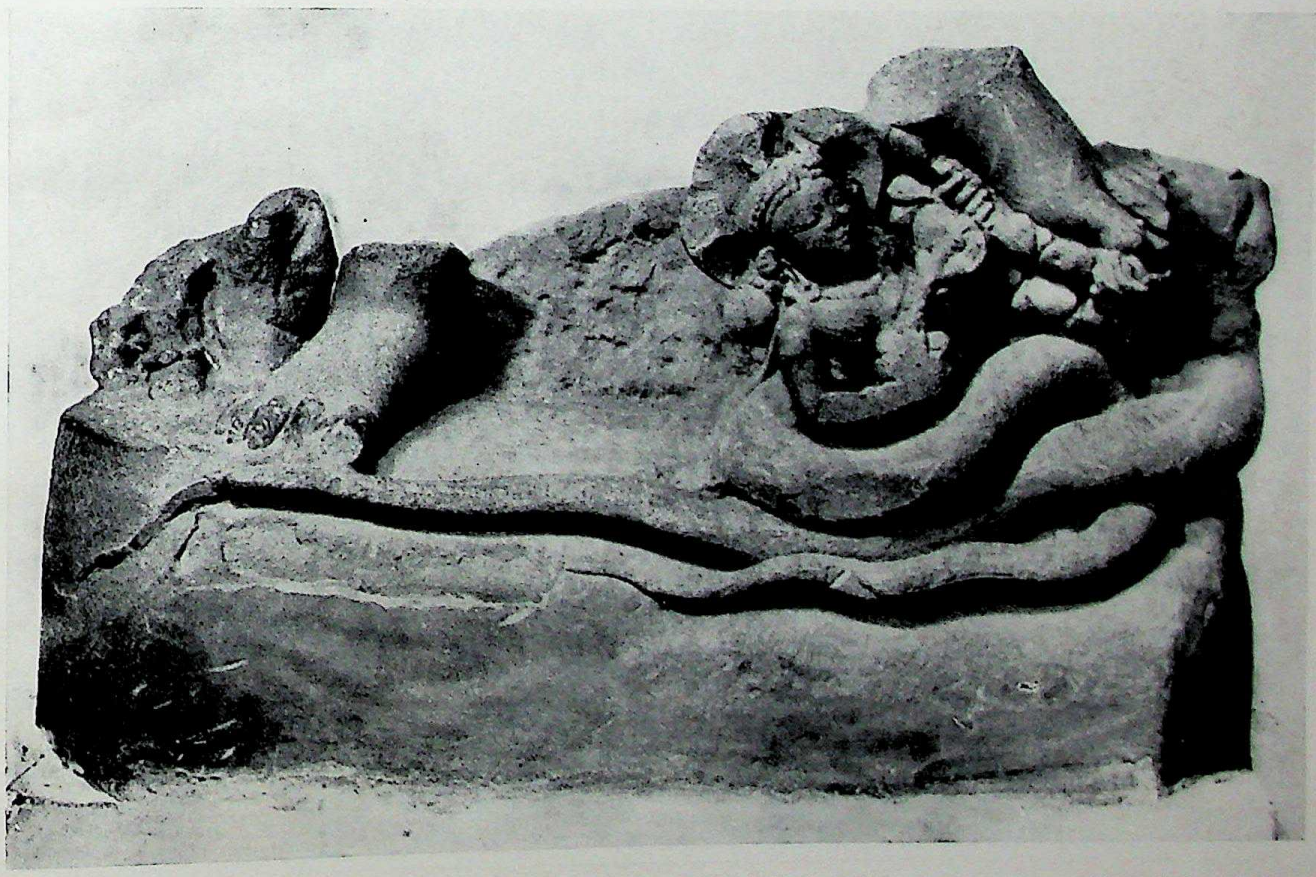


436 Left side of a doorway surround. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; 1.400 × .445 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

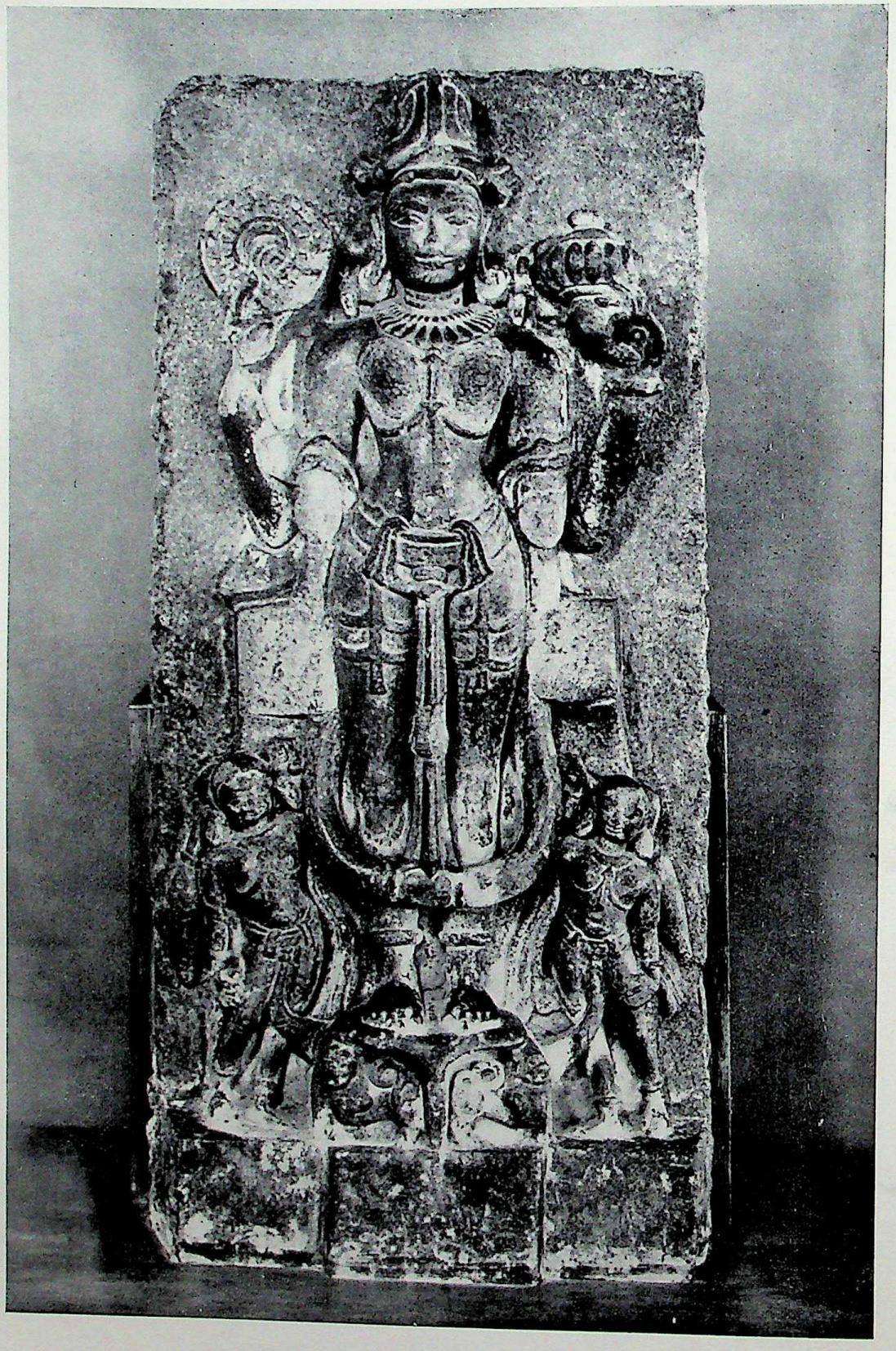


435 Architrave of a doorway surround. Khajuraho, Chhatarpur District, M.P., 11th century A.D.; 1.620 × .450 m.



437 Lower portion of a Varāha image. Kutari, Allahabad District, U.P., 9th century A.D.; .742 × .442 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



438 Standing Viṣṇu. Lachhagir, Allahabad District, U.P., 12th century A.D.; .660 × .360 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

439 Pārvatī. Lachhagir, Allahabad District, U.P., 9th century A.D.; .540 × .515 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

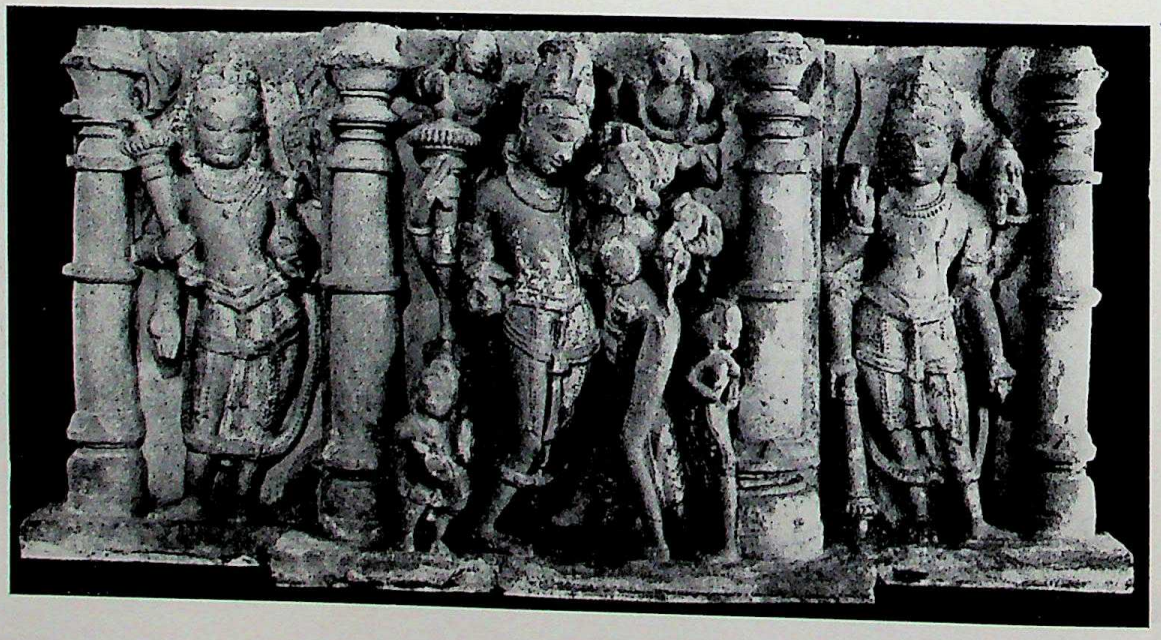
440 Umā-Maheśvara. Lachhagir, Allahabad District, U.P., *c.* 9th century A.D.; .787 × .406 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

441 Jaina tutelary couple. Lachhagir, Allahabad District, U.P., 8th century A.D.; .400 × .340 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

442
Fragment of a Sūrya image. Lachhagir, Allahabad District, U.P., 9th century A.D.; .685 × .660 m.



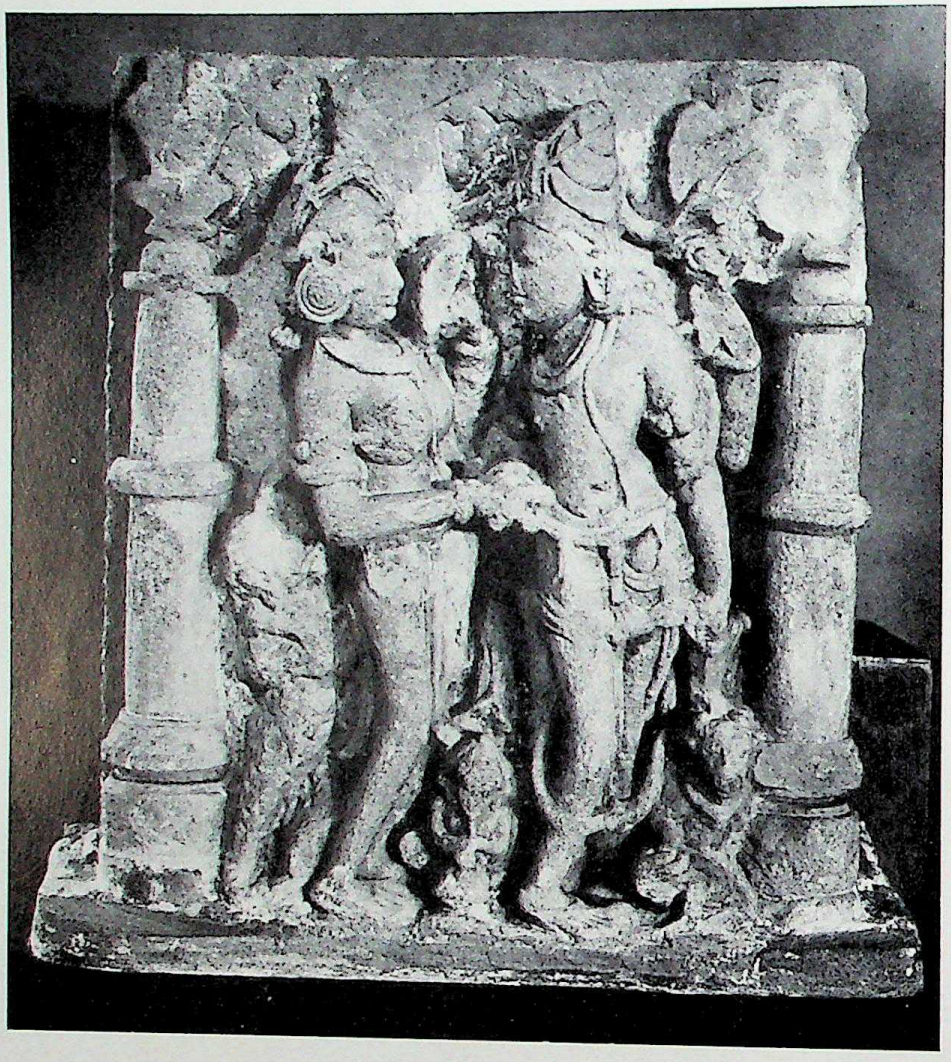
446
Viṣṇu and Lakṣmī. Manikpur, Pratapgarh District, U.P., 10th century A.D., .510 × .990 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

444 Decorated pillar. Malakhar, Allahabad District, U.P., 9th century A.D.; 1.560 × .450 m.

445 Hari-Hara. Manikpur, Pratapgarh District, U.P., 9th century A.D.; .570 × .370 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



447 Śiva Kalyāṇasundara-mūrti, fragment of a temple wall. Manikpur, Pratapgarh District, U.P., 10th century A.D.; .510 × .450 m.

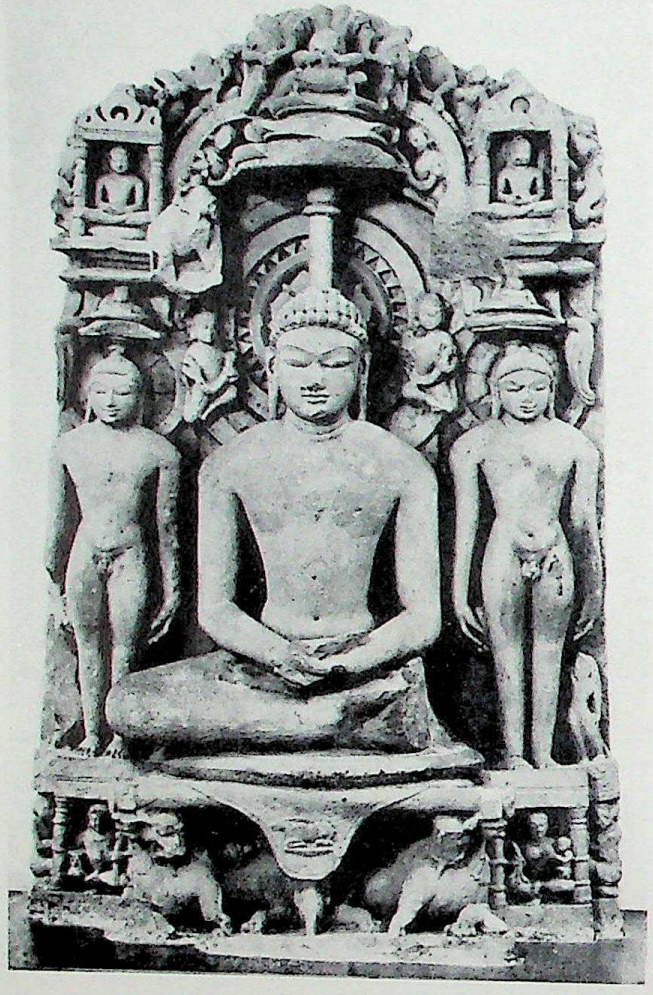
448 Īśāna, fragment of a temple wall. Manikpur, Pratapgarh District, U.P., 11th century A.D.; .507 × .381 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

450 Flying Vidyādhara. Manikpur, Pratapgarh District, U.P., 12th century A.D.; .620 × .400 m.

451 Pārvatī. Mathura, Mathura District, U.P., *c.* 8th century A.D.; ht. .105 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



455 Seated Śāntinātha. Pabhosa, Allahabad District, U.P., 11th century A.D.; 1.040 × .750 m.

454 Colossal head of Śiva. Mirzapur, Mirzapur District, U.P., 11th century A.D.; ht. .609 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

456 Fragment of a Buddha image. Pabhosa, Allahabad District, U.P., 9th century A.D.; .380 × .730 m.

457 Surasundaris, fragment of a temple wall. Pabhosa, Allahabad District, U.P., 12th century A.D.; ht. 1.160 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

459 Vāmana. Phaphamau, Allahabad District, U.P., 9th century A.D.; 1.240 × .620 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

460 Varāha. Phaphamau, Allahabad District, U.P., 9th century A.D.; .910 × .575 m.

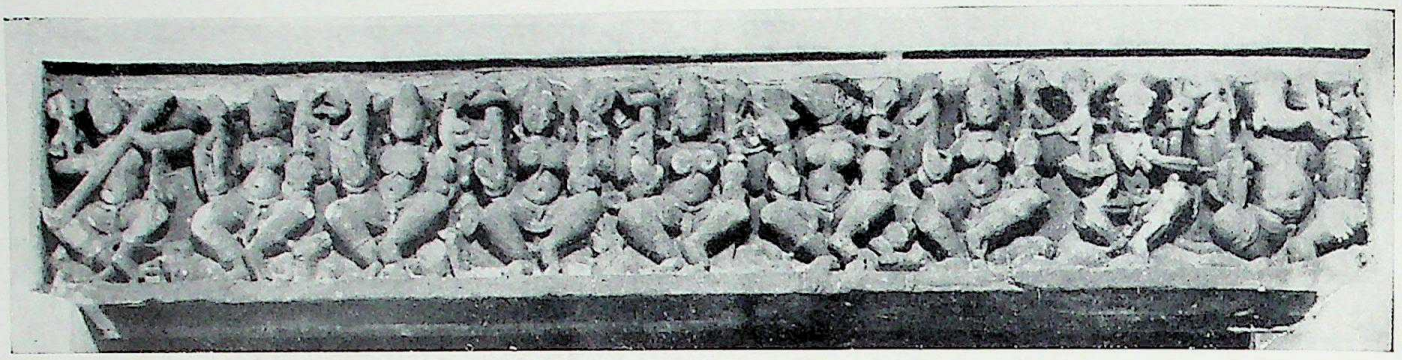
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

463 Gaṇeśa. Ramnathpur, Allahabad District, U.P., 8th century A.D.; .570 × .460 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

465 Bracket figure, woman under a tree. Rewa, Rewa District, M.P., *c.* 11th century A.D.; ht. .680 m.

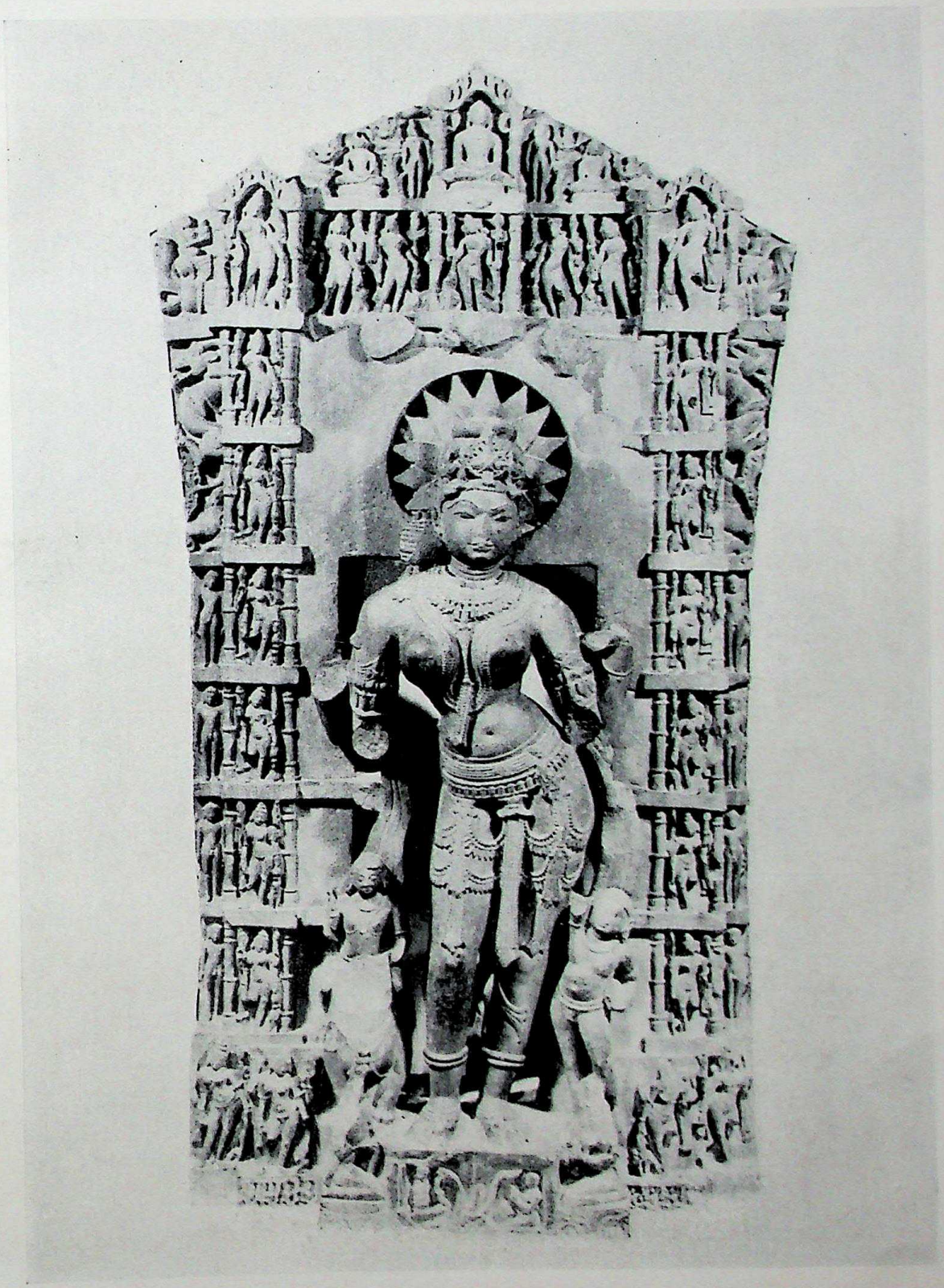
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



466 Saptamātṛkā panel. Rewa, Rewa District, M.P., 11th century A.D.; .240×1.280 m.

469 Fragment of a Buddha image. Sarnath, Varanasi District, U.P., *c.* 10th century A.D.; .290×.210 m.

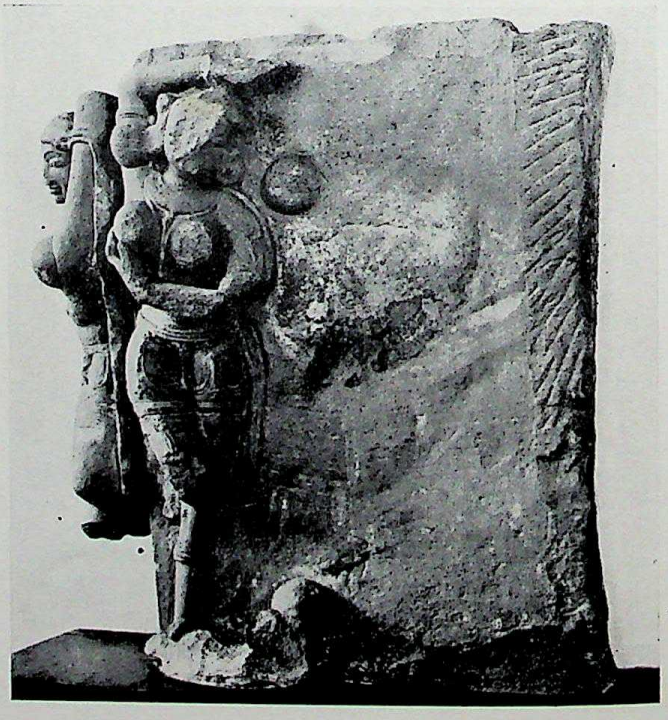
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



470 Ambikā, the attendant Yakṣī of Neminātha. Satna, Satna District, M.P., 11th century A.D.; 1.700 × .920 m.

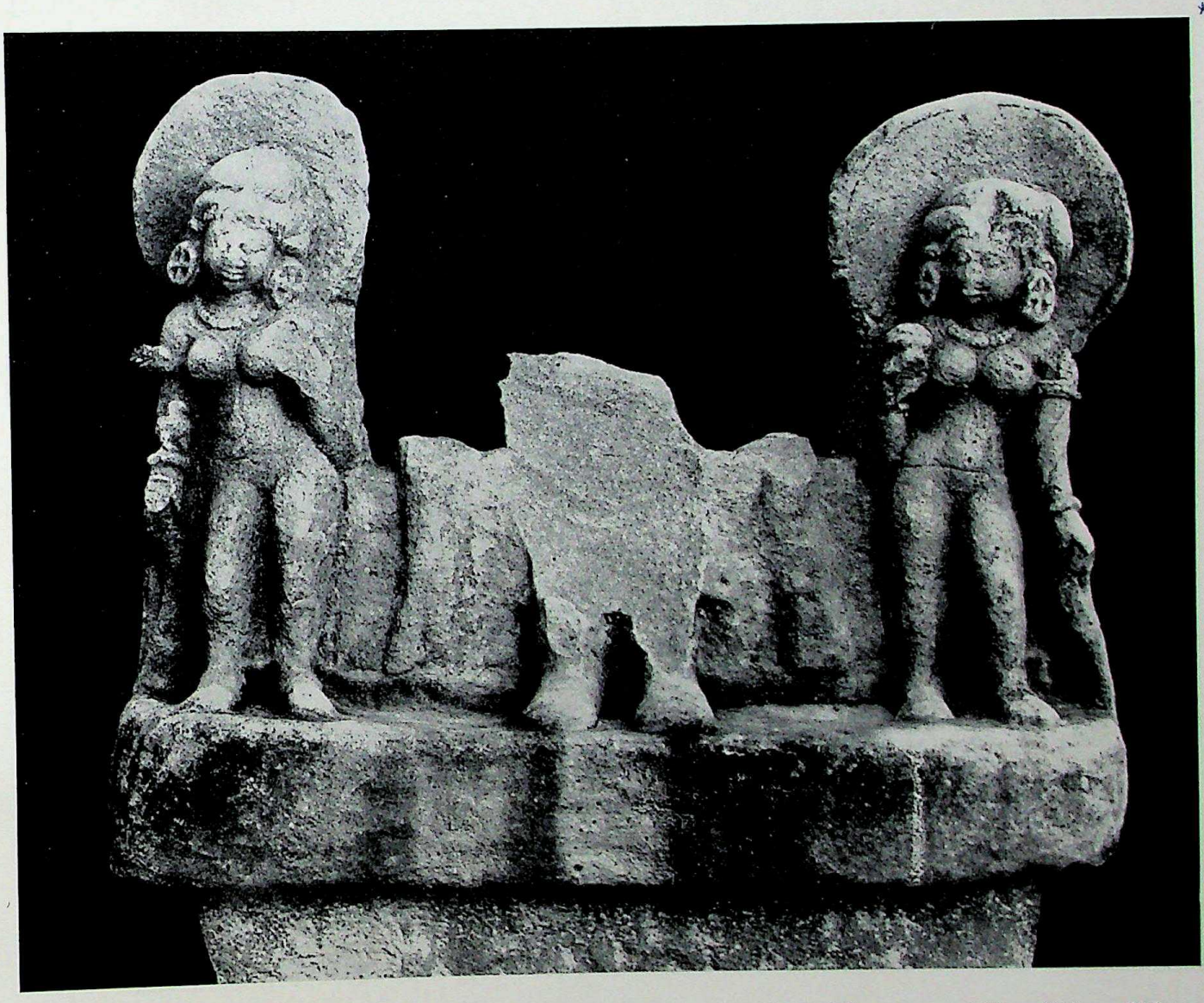
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

473 Vaiṣṇavī. Sirsa, Allahabad District, U.P., 12th century A.D.; .760 × .470 m.



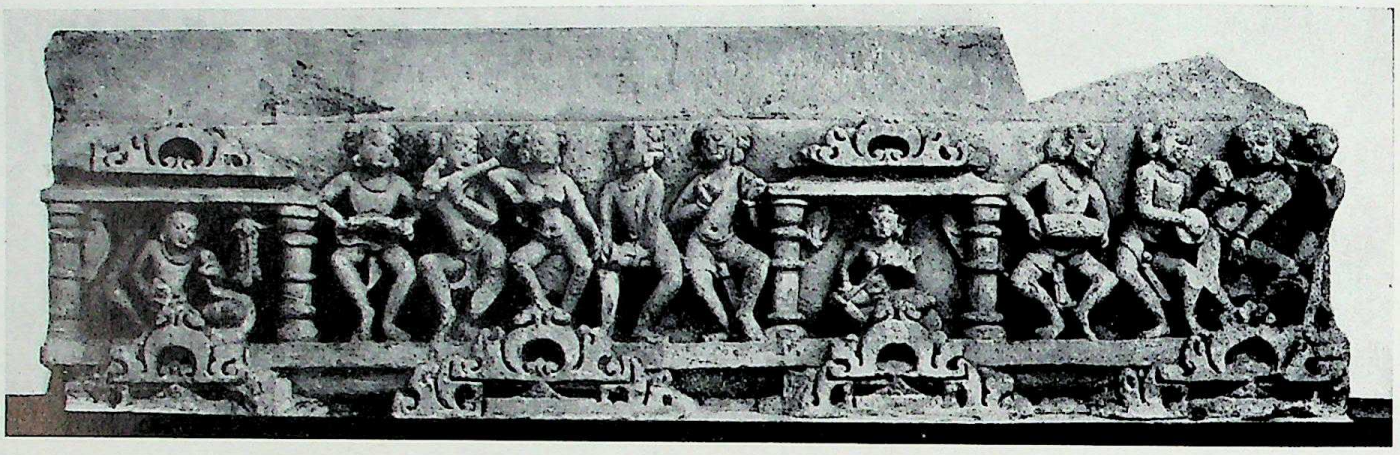
474 Woman playing with a ball, fragment of a temple wall. Sirsa, Allahabad District, U.P., *c.* 11th century A.D.; .760 × .720 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

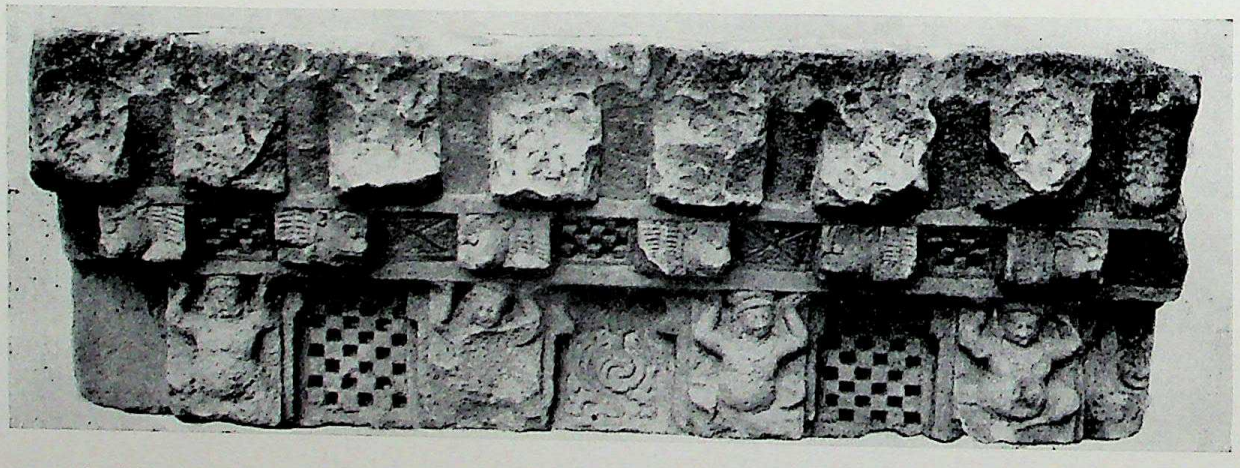


475 Lower portion of a Sūrya image. Soraon, Allahabad District, U.P., 8th century A.D.; .840 × .915 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



476 Architectural fragment with a dancing scene. Soraon, Allahabad District, U.P., 10th century A.D.; .380 × 1.240 m.



477 Architectural fragment. Soraon, Allahabad District, U.P., *c.* 9th century A.D.; 1.193 × .336 m.

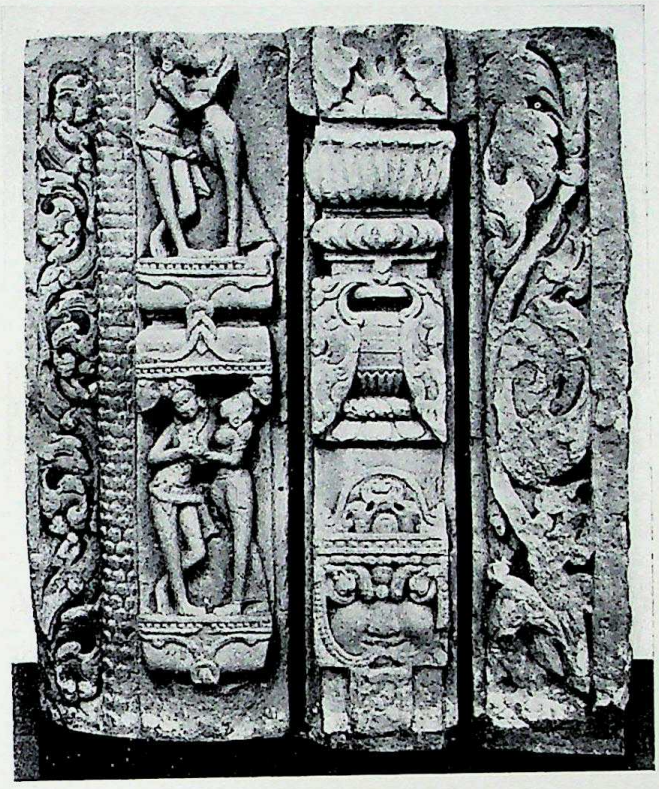
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

478 Narasiṃha slaying the demon Hiraṇyakaśipu. Unchdih, Allahabad District, U.P., 9th century A.D.; .960 × .500 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

479 Fragment of a doorway surround. Unchdih, Allahabad District, U.P., 9th century A.D.; .620 × .730 m.

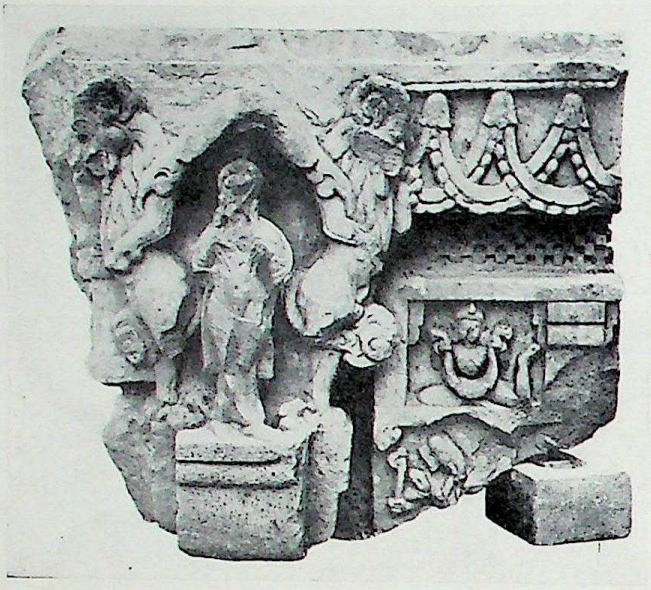
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



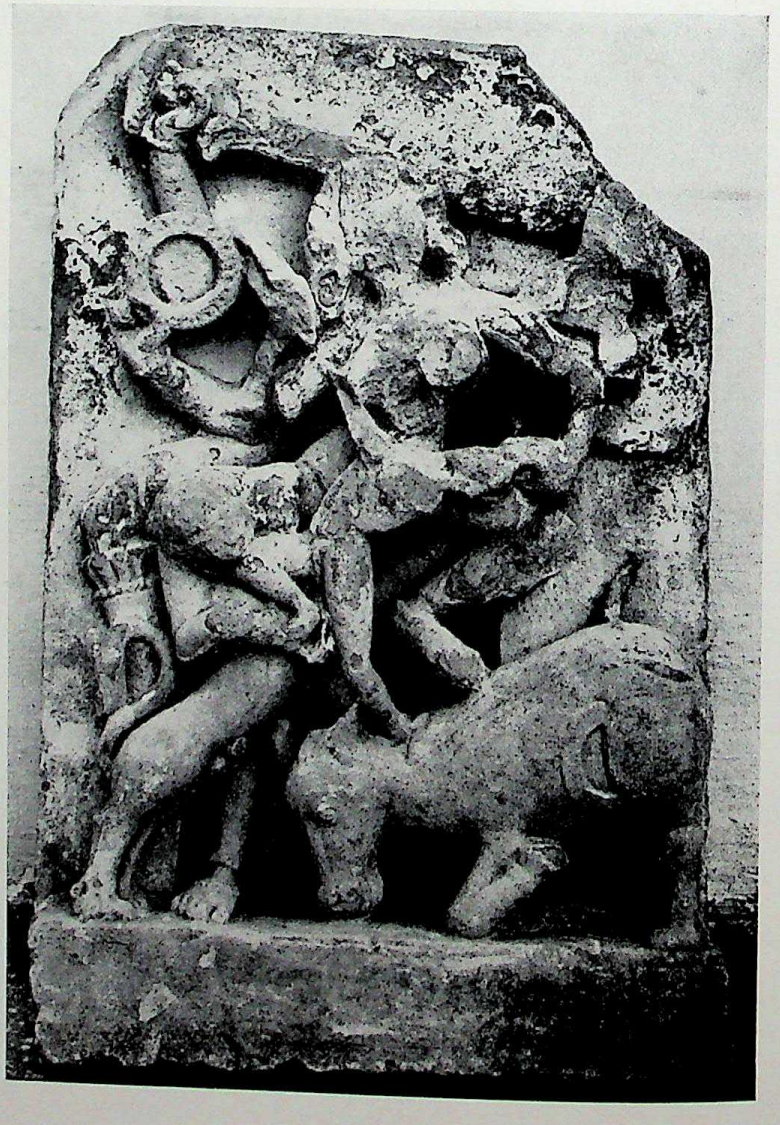
482 Fragment of a doorway surround. Unchdih, Allahabad District, U.P., 9th century A.D.; .570 × .500 m.

481 Fragment of a doorway surround. Unchdih, Allahabad District, U.P., 9th century A.D.; .720 × .620 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



484 Fragment of the architrave of a doorway surround. Unchdih, Allahabad District, U.P., 9th century A.D.; .610 × .520 m.

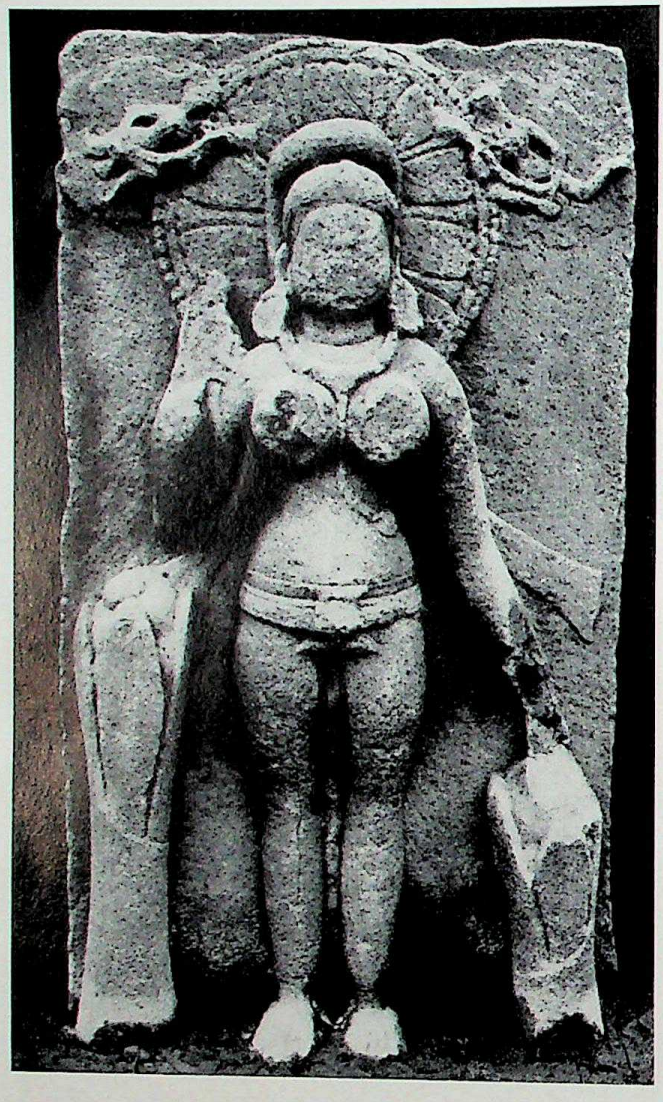


487 Mahiṣāsuramardinī. Provenance unknown, 9th century A.D.; .660 × .424 m.

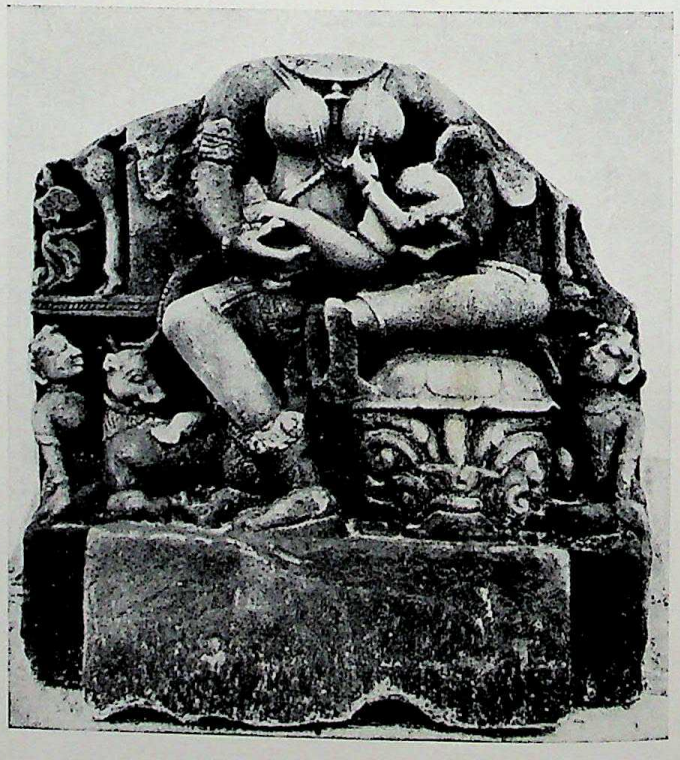
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

488 Pārvatī Pañcāgnitapa. Provenance unknown, 9th century A.D.; .835 × .680 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



489 Standing Goddess. Provenance unknown, 9th century A.D.; 1.010 × .558 m.

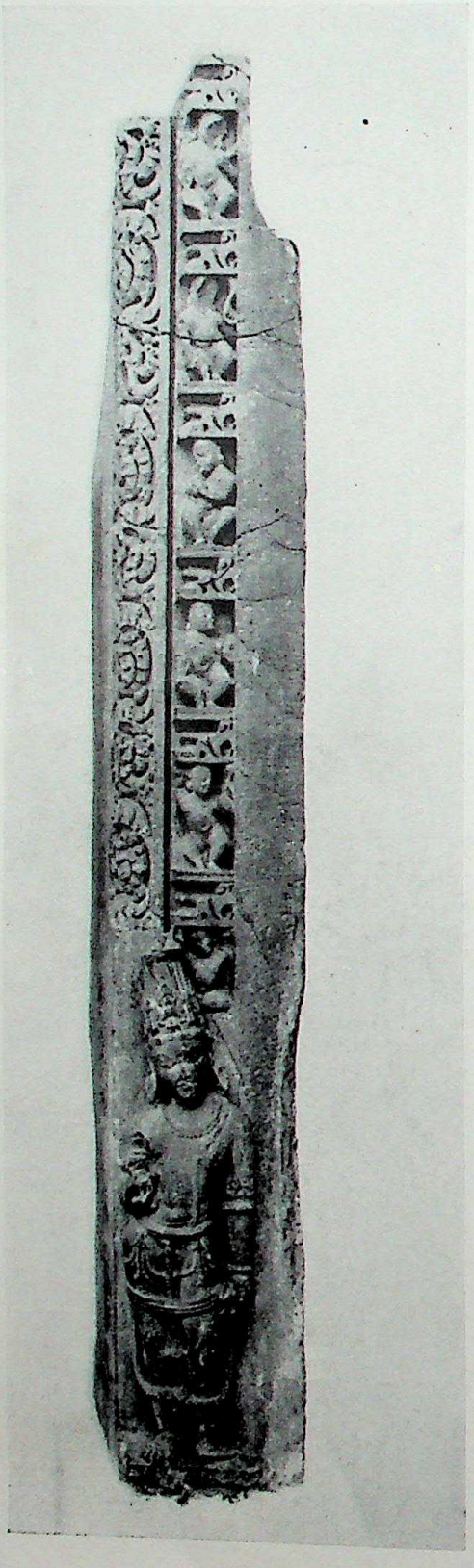


490 Seated Goddess. Provenance unknown, 10th-11th centuries A.D.; .570 × .570 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

494 Lakṣmī-Nārāyaṇa. Provenance unknown, 11th century A.D.; .710 × .560 m.

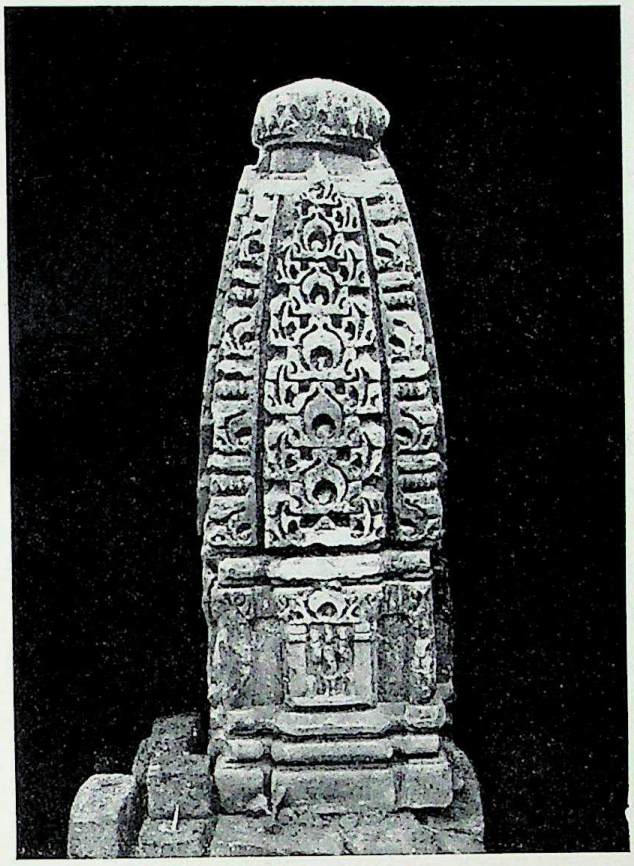
CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



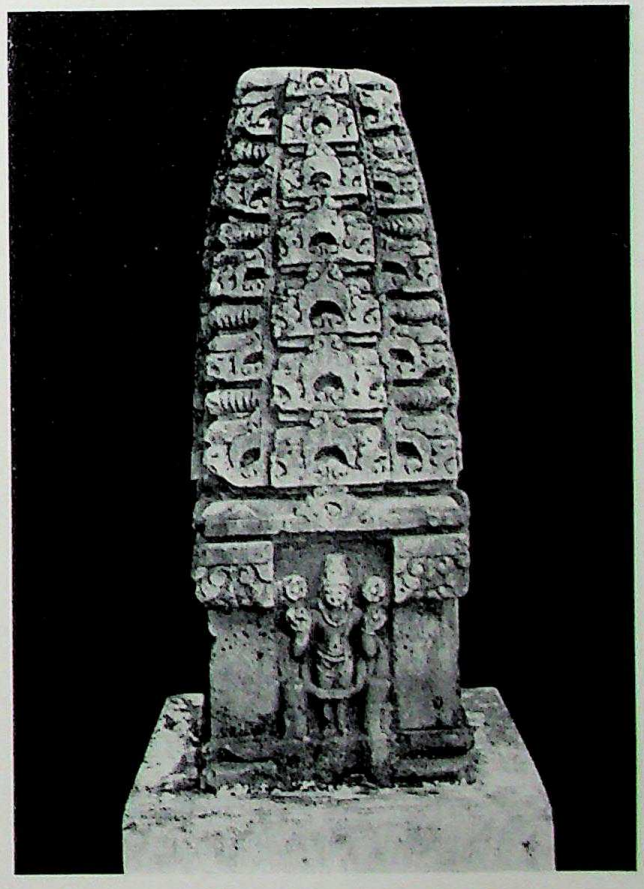
496 Fragmentary *bāhyaśākhā* of a doorway surround. Provenance unknown, 11th century A.D.; ht. 1.810 m.

497 Fragmentary *bāhyaśākhā* of a doorway surround. Provenance unknown, 11th century A.D.; 1.780 × .320 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh

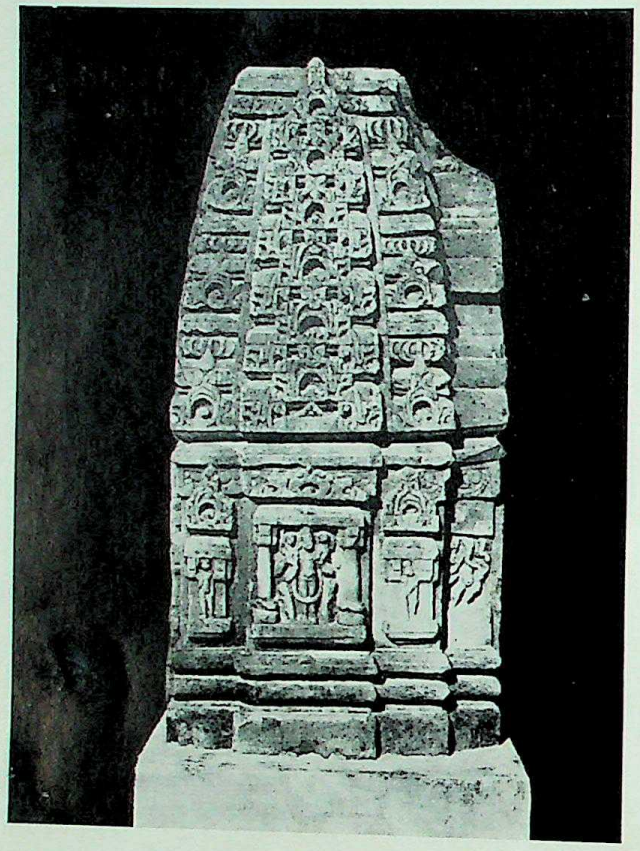


501 Miniature shrine. Allahabad, Allahabad District, U.P., *c.* 10th century A.D.; 1.410 × .510 m.



503 Miniature shrine. Allahabad, Allahabad District, U.P., *c.* 10th century A.D.; .910 × .330 m.

CC-0. Agamnigam Digital Presevation Foundation, Chandigarh



504 Miniature shrine. Bhita, Allahabad District, U.P., 10th century A.D.; 1.140 × .580 m.

507 Miniature shrine. Provenance unknown, 11th century A.D.; 1.025 × .425 m.

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